



DIVINE MUSIC  
BEFORE  
DIVINE MOSQUES

*A Commentary*

*Culled From Various Authors*

BY

MAHARAJA BAHADUR  
SIR PRODYOT COOMAR TAGORE

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# DIVINE MUSIC

## BEFORE

# DIVINE MOSQUES

'Oh God, in each sanctuary I see those who seek Thee,  
'And in every language which I hear spoken, they praise Thee,  
'The servants of God and of Islam strive towards Thee,  
'And every creed proclaims: 'Thou art One, without equal!' "

( *Abu'l-Fazl 'Allami* )

### *A Commentary*

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( *For Private Circulation Only* )



With  
A Disregard For  
All Danger  
I Respectfully Dedicate  
This Brochure Without Permission  
To The  
Government of Bengal

“As they preserve our laws, and bid our terrors cease,  
“So be their darling laws preserved in joy, in peace.”

P. C. TAGORE

TAGORE CASTLE  
*August, 1926*



## FOREWORD

I owe an apology for placing this brochure before my friends and those who are interested in the great question of communal feeling, which is now rampant in India, particularly here in Bengal. My excuse must be that the present is a crisis in the annals of the province—the land of my birth—which one and all should deplore. Before British Rule was established in India, the injustice and tyranny of the former rulers were sometimes avenged by successful revolts of the people. The people of Bengal still remember, with sorrowful heart and with tears in their eyes, what occurred in Bengal under the tyrannical viceroyalty of the dreadful *Siraj-ud-Dowlah*. The effectual remedy to end this tyrannous oppression, which was committed under the sun, was the force of British bayonets. Britain alone beheld the tears of India, for she had otherwise no Comforter. On the side of her oppressors there was power exercised only by way of subjugation and domination. It was British statesmanship which brought India to such a state of happiness, by the will of God; the whole Country has now become a glorious Indian Empire from the wide shores washed by the Indian Ocean to the far distant snowy range of the mighty Himalayas.

P. C. TAGORE





## DIVINE MUSIC BEFORE DIVINE MOSQUES

“Sweet grace of Brahma’s bed,”

“Whose sigh is music, and each tear a pearl.”

(SIR WM. JONES)

**I**N October 1922 a great discussion arose about harmony and Indian music. It was my proud privilege, then, to place my humble opinion before the public, through the courtesy of the *Statesman*, about whom my late revered father recorded his view in a certain communication to the Government of India in the year 1883 in the following terms : “The conduct of the *Statesman* has been characterised by ability, catholicity of view, and very often a singular freedom from the acerbity of party politics.” The *Statesman* of Calcutta, at the time, cheerfully placed their valuable columns at my disposal in order to satisfy the curiosity of those who were interested in that divine science, for which I cannot but feel very grateful to that premier journal of India. It is now my onerous duty to bring about once more a musical concord which will help to destroy that discordant element, whose only object, as far as one can foresee, is to try to break that pleasant harmony, which has been hanging by a thread, since

the last unfortunate communal friction. Let us all pray that it will soon be a relic of the past.

A storm of controversy has been raised by a certain class of persons with regard to the playing of divine music before divine Mosques. I halt at the very beginning of the question. Who can say definitely, at this period of nearly 6,000 years, whence music had its origin? But music with the Hindus is of divine origin. It is considered a part of religion with them and it is, therefore, held as very sacred. The *Vedas* collectively are the body of Hindu Scriptures and they as well as the other religious scriptures including the *Purans* are set in solemn music by the *Rishis* of *Hindustan*. Music is the sound, sacred and eternal, heard by inspired sages and transmitted through the living voices of *Brahmins* through innumerable generations. The sanctity of the race and the study of the *Vedas* qualified them to expound those sacred writings from the *Vedas* for the welfare of mankind. Those *Brahmins* were not a colony of the priestly class, a term which is applied to *Brahmins* generally in India by ignorant people. It has been proved by various learned research scholars that they were addressed as *Rishis*; and they were in no sense missionaries either, but a portion of the community who established themselves and their religion with the help of their martial *Kshatriya* followers. Hence it is that the very sound of the *Vedas*, which is music and is considered efficacious in propitiating the Diety,—the oldest, most import-

ant and by far the most sound of all India's Sacred Books. In fact almost all the religious literature of the Hindus breathes music. The complete Code of Laws for our nation, not only as to worship and personal discipline, but also the principles of Government, are in poetry and set to music. The Code of Manu is all in verse; it originally had 4,000 verses; 2,185 are still extant. All this voluminous religious law is considered holy by the Hindus.

"The religion of the Hindu Sages as inculcated by the *Vedas*, is the belief in, and worship of, one great and only God—Omnipotent, Omniscient and Omnipresent, whose attributes are expressed in the most awful terms. These attributes are allegorically (and allegorically only) represented by the three personified powers of Creation, Preservation, and Destruction." ("Mythology of the Hindus," by Charles Coleman.)

"The only sphere where the Indian mind found itself at liberty to act, to create and to worship, was the sphere of religion and philosophy; and nowhere have religious and metaphysical ideas struck their roots so deep in the mind of a nation as in India. The Hindus are a nation of philosophers. Their struggles were the struggles of thought; their past, the problem of creation; their future, the problem of existence." ("History of Ancient Sanskrit Literature" by Max Muller, page 31).

That research scholar on Hindu music, Captain C. R. Day of the Oxfordshire Light Infantry records

in his most valuable work known as the "Music and Musical Instruments of Southern India," published in London 1891, as follows:—

"Religion, bound up as it is, with almost everything in India, naturally exercises a most powerful influence upon all the arts, and upon music especially. The earliest use of music was doubtless for religious purposes. Hindu music can hardly be said to have ever shaken itself free from being in some way or other connected with the religion of the country, traces of which are everywhere apparent. Almost all the books, especially the most ancient, relating to the art, contain constant references to traditions. The language used is at times too figurative, that in many cases no one but a finished scholar can decipher its real purport. More importance is paid to such trifling details as the proper attributes, colour, caste, or wives —of each deified melody type (*rāga*) or mode, than to the arrangements of notes which compose it and to the practical directions for its performance. Each note, scale, *rāga*, and measure is canonized; and long chapters are devoted to the description of the habitations, wives, raiments, etc., of these demigods and nymphs. Much valuable information can of course be gleaned from these books, but many of them contain a good deal of what is useless to the musician, though most interesting from an antiquarian point of view."

"The *Brahmins* who compiled a code of Hindu Law, by command of Warren Hastings, prefaced their performance by affirming the equal merit of every

form of religious worship. Contrarieties of belief and diversities of religion, they say, are in fact part of the scheme of Providence, for as a painter gives beauty to a picture by a variety of colours, or as a gardener embellishes his garden with flowers of every hue, so God appointed to every tribe its own faith and every sect its own religion, that man might glorify him in diverse modes, all having the same end, and being equally acceptable in his sight." (Wilson's "Essays on the Religion of the Hindus," vol. II, page 82).

Mr. Colebrook, in different volumes of the Asiatic Researches has given several most interesting and instructive essays "On the religious ceremonies of the Hindus;" from a note to the ninth article, in the seventh volume it will be found how the Hindus are divided into various sects for the worship of their deity.

*Abul Fazel*, who examined the Brahminical theology with the greatest attention, arrived at the same conclusion. "They all believe in the unity of the Godhead, and although they hold images in high veneration, it is only because they represent celestial beings and prevent the thoughts of those who worship them from wandering." (*Ain-i-Akbari*, vol. III, Revd. Garrett's *Bhagavatgita*, appendix.)

"What has been briefly stated here may be sufficient to show that no nation on earth can vie with the Hindus in respect to the antiquity of their religion and the antiquity of their civilization." ("The

Theogony of the Hindus" by Count. M. Bjornstjerna, page 27).

"God," to use the words of the philosophers of India, "is an Immaterial Being, pure and unmixed, without qualities, form or division; the Lord and Master of all things. He extends over all; without beginning and without end. Power, strength and gladness dwell with Him. This is but a slight sketch of the lofty terms in which the Hindu writers, after their philosophers, describe the *Para Brahma* or Supreme Being." (Duboi' "India," page 322).

We are told by Lucretius, in a passage often quoted from the fifth book of his *De Rerum Natura* (Of the Nature of Things), that the birds taught man to sing, and that the invention of musical instruments of the inflatile kind was suggested to him by the sounds produced from reeds when the western wind blew over them.

" . . . . . the birds instructed man,  
 "And taught him songs before his art began ;  
 "And while soft evening gales blew o'er the plains,  
 "And shook the sounding reeds, they taught the swains ;  
 "And thus the pipe was fram'd and tuneful reed !"

"Though the earliest authentic record of music extant is that in Genesis, yet it is nearly certain that the Jews acquired their knowledge of it from the Egyptians. That Moses himself was educated by Pharaoh's daughter as her own son, was 'learned in all the wisdom of the Egyptians,' is stated in the Acts of the Apostles; and Clemens Alexandrinus adds, that

'he was instructed by them, in his maturer age, in arithmetic, geometry, rhythm, harmony, but above all in medicine and music.' " (Encyclopædia Britannica).

Western Nations can give us the best knowledge in Western Politics, Western Arts, Western Commerce but we are proud that we do not take their help in learning our religion which by other name is *Sanatana Dharma* or the Eternal Religion.

In the literature of the Hindus all Nature is animated and personified; every fine art is declared to have been revealed from Heaven; and all knowledge, divine and human, is traced to its source in the *Vedas*; among which the *Sāmaveda* was intended to be sung, whence the reader, or singer of it, is called *Udgatri* or *Samaga*. On account of this distinction, say the *Brahmins*, the Supreme Preserving Power, in the form of *Krishna*, having enumerated in the *Gita* various forms of Himself, pronounces that "among the *Vedas* He is the *Saman*." From that *Veda* was accordingly derived the *Upaveda* of the *Gandherbas*, or Musicians in *Indra's* Heaven; so that the Divine Art was communicated to our species by *Brahma* Himself and by His Active Power, *Saraswati*, the Goddess of Speech and Poetry; as also by Their mythological disciple, *Narad Rishi*, who was in truth an ancient lawgiver and astronomer. He invented the *Vina*, called also *Kach'hapi*, or *Testudo*, a very remarkable fact, which may be added to the other proofs outlining the resemblance between that Indian God and the Mercury of the Latins. Among



inspired mortals the first musician according to the Hindu *Shastras* is the Sage *Bhárata* who was the inventor of the *Nátakas* or Dramas, represented by songs and dances, who was author of the musical system which bears his name. According to Sanskrit texts there are four principal *Matás* or Systems, the first of which is ascribed to *Iswara*, or *Osiris*; the second to *Bharata*; the third to *Hanumant*, supposed to be the son of *Parana*, the Regent of the Air: and the fourth to *Kully Nath*, a *Rishi* or Indian philosopher, eminently skilled in music, theoretical and practical. All four are mentioned by another *Rishi* *Somaswar*; it is the third of them, which was very ancient and extremely popular. I may here, however, observe with *Somaswar*, who exhibits a system of his own, and with the author of the *Sángeet Narayana*, a treatise on Hindu music, who mentions a great many others, that almost every kingdom and province had a peculiar style of melody and had very different names for the modes as well as different arrangements and enumerations of them.

At an early stage of civilisation after the distinction of castes had been introduced among the inhabitants of *Hindustan*, the *Kshatryas* were appointed to govern and defend the Country. In consequence, however, of the adoption by them of arbitrary measures, addiction to despotic practices and the abuse of primitive law and power, the *Brahmins* revolted against their tyranny and under the command of the celebrated *Parasurama* the son of *Jamudagni*, and the

grandson of *Bhrigu*, the promulgator of the Institutes of *Manu*, they defeated the royalists in several battles and put to death with signal cruelty almost all the males of the *Kshatrya* tribe. The revolution effected by *Parusurama* some centuries ago, against the abuses committed by the *Kshatrya* sovereigns was because of the violation of the rules of the *Vedas* promulgated and accepted as a divine dispensation which led to that revolution. It was then resolved that the legislative authority should in future be confined to the *Brahmins* who, under no pretence, were to take any share in the government of the State or the management of the revenues, while the *Rajputs* were to exercise the executive authority. Under this system India enjoyed peace, harmony and good order for many centuries. After the expiration of several centuries an absolute form of government gradually prevailed. The *Brahmins*, among whom were the descendants of the Sages, having been induced to accept employment in civil and political departments, became entirely dependent on the *Rajputs* and possessed so little independence that they were obliged to explain away the laws enacted by their forefathers and to propound new rules according to the dictates of the reigning princes. They became in fact merely the mouth-pieces of their rulers and but nominal legislators; and the whole power, whether legislative or executive, was virtually exercised by the *Rajput* kings, till the Mahomedan princes invaded the Country, who finding it divided among the hundreds of petty princes then in

power, detested by their own subjects, conquered them all successively and introduced a despotic system of government.

The *Rishis* of Hindustan were great as warriors as husbandmen, as artificers, as lawgivers, and they excelled in the arts and science. But the conquest of Hindustan by the Mahomedan invaders forms a sad epoch in the history of Hindu music. From this time we may date the decline of all arts and sciences purely Hindu. The more bigoted of Mahomedans were not only iconoclasts, but they were discouragers of learning in the country. The practice of Hindu music once arrested, its decline was speedy; although the art, which contributed to the entertainment of princes and nobles, continued till the time of *Muhammad Shah*, who was considered the most luxurious of the Sovereigns of Delhi and the splendour of whose Court could not be maintained without expert musicians.

After his reign history is pregnant with facts replete with dismal scenes. After the death of *Sultan Mahmood*, A.D. 1030, India was subjected to numerous wars and invasions by the Kings of the Houses of *Ghazni* and *Ghor*, of *Teimur* and *Kheilji*, of *Toghlak*, and the *Saiyids*. Several statesmen, philosophers and astronomers were taken prisoners and put to death. Men of every class and circumstances suffered their wrath and were compelled to quit their homes. Famous towns and beautiful villages were deserted and the miseries of the country exceeded the powers of human description. Works on astronomy,

geography, mathematics, medicine, sculpture, architecture, music, poetry, history and painting were almost destroyed. Such treasures of learning and antiquity suffered at the hands of the Mahomedan conquerors who, also wreaked their vengeance upon precious works which were burned and thrown into the rivers. This spirit of vengeance, commenced from the time of Alexander.

It is a matter of extreme difficulty to form a correct opinion regarding Alexander's character in his march over India, diversely represented as it has been by the writers of the time. That he was excessively cruel is admitted, more so than any other great hero of ancient times.

"Repulsed and defeated?" shouted Alexander in ferocious tones, "repulsed and defeated by barbarians? By Jupiter Amon, every villain of them, victor and vanquished, shall find a bloody grave."

"The boundary of Alexander's march into India being obscure some historians fix his *ne plus* at the River Indus; others at the River Ganges. There is none that places it farther than the Ganges. He penetrated India as far as the Ganges, if he went so far, (as no doubt he did in his desire), oftentimes saying, that the Caucasus and the Æmodian Mountains (named so from Elmodad the son of Joctan) should be the limits of his dominion, having likewise sundry times expressed his desire to emulate Bacchus and Hercules whose pillars, raised near Gibraltar and Babylon, he had heard were erected farther upon the Eastern banks of the Ganges.

Of Bacchus it is related that he went both *extra* and *intra* China, where he erected two pillars upon the Æmodian Mountains in memory of his Eastern conquests. It is thus alluded to by Dionysius:—

“This land to which the farthest ocean flows,  
 “The columns of the Theban Bacchus shows,  
 “On th’ Indian mountains set, where Ganges sweeps,  
 “Mysæan waves, amidst the swallowing deeps.”

(“Some Years’ Travels into Africa and Asia,” by Thomas Herbert, Bart, published in London, 1677.)

But such fury was not so great as at the time of the Mahommedans who came after. It is really a matter of great gratification to note that some of the wise and learned *Brahmins*, for fear of destruction, hid several manuscripts in the ground and as most of them were engraved on metals, wood and stones, they were saved from the hands of the Mahomedan usurpers and shall remain, in ages to come, the only source of information, in the form of historical lore.

It is, therefore, with the Hindus that the invention of music is ascribed to *Brahma* and its presiding Deity *Saraswati*, the Goddess of Learning, Music, Speech and Poetry. According to the Hindu *Shastras* the Gods and Goddesses met for the purpose of composing music, the result of which was the production of a series of systems of modes known to all Hindus as *Râgas* and *Râginis*. To *Mahadeva* is ascribed the creation of six *Râgas* and from the Goddess *Parvati* is said to have emanated

thirty-six *Rāginis*. These *Rāgas* or *Rāgs* although really representing the original systems or styles of melody bear in the estimation of the Hindus a sacred and peculiar interest as being the palpable personifications of the will of their Originator, each having a separate existence and shape although unperceived by the eye of mortals. With each of the six male *Rāgs* is associated six female *Rāginis* which partake of the peculiar measure of quality of their males but in a softer and more feminine grace. These *Rāgs* and *Rāginis* were designed to move some passion or affection of the mind and to each was assigned some peculiar season of the year, time of the day and night, or special locality or district. For a performer to sing or play a *Rāg* out of its appropriate season or district would make him, in the eyes of all Indian musicians, an ignorant pretender and unworthy of the character of a musician.

The generous attempts made by Sir William Jones, a Judge of the Supreme Court of Calcutta who, over a century ago, gained great eminence as a ripe Oriental scholar, and Dr. Gilchrist, together with the elegant acquirements of Mr. H. H. Wilson, have proved India to be an inexhaustible mine, pregnant with the most luxuriant ores of art and literature. Several French authors have likewise helped to the more intimate acquaintance of Europeans with Eastern learning.

This is what Sir William Jones says regarding Hindu music:—

“Had the Indian Empire continued in full energy

for the last two thousand years, religion would, no doubt, have given permanence to systems of music invented, as the Hindus believe, by their Gods, and adapted to mystical poetry; but such have been the revolutions of their Government since the time of Alexander, that, although the Sanskrit books have preserved the theory of their musical compositions, the practice of it seems wholly lost (as all *Pandits* and *Rajas* confess) in *Gaur* and *Magadha*, or the province of Bengal and Behar. When I first read the songs of *Jâyâdeva*, who has prefixed to each of them the name of the mode in which it was anciently sung, I had hopes of procuring the original music, but the *Pandits* of the South referred me to those of the West, and the *Brahmins* of the West would have sent me to those of the north; while they, I mean those of Nepal and Kashmir, declared that they had no ancient music, but imagined that the notes of the *Gîtâgovindâ* must exist, if anywhere, in one of the Southern provinces, where the poet was born; from all this, I collect, that the art which flourished in India many centuries ago, has faded for want of due culture, though some scanty remnants of it may, perhaps, be preserved in the pastoral roundelays of *Mathura*, on the loves and sports of the Indian Apollo." (Sir William Jones, vol. I, p. 440).

So the great scholar went from post to pillar, from pillar to post, without satisfying his curiosity with regard to Hindu music. This may be chiefly due to the fact that Europeans who desired instruction in Sanskrit with a view to becoming acquainted with the

religious writings of the Hindus, at first experienced some difficulty in prevailing upon the *Pandits* to communicate their instruction or supply copies of their sacred Scriptures.

Sir William Jones mentions that, "when the chief Native Magistrate at Benares endeavoured, at his request, to procure a Persian translation of *Manu*, before he had a hope of being at any time able to understand the original, the *Pandits* of the Court unanimously and positively refused the work." Colonel Polier, who was the first European that obtained a complete copy of the four *Vedas*, in eleven large volumes, is said to have "had permission from the *Raja* of *Jayanagar* to buy them." Since then the *Brahmins* seem to have come to the proper conclusion that there is no prohibition such as existed with regard to the *Sudras*, against the communication of such knowledge to foreigners.

*Jâyâdeva*, the son of *Bhojadeva* and his wife *Bama Devi*, was born of a high *Brahmin* family, in the village of *Kenduli*, in the district of *Beerbhum*, Bengal. From an early age he became a staunch follower of *Vishnu*, and subsequently the leader of a religious sect. He was married to *Padmavati*. His Sanskrit work entitled the *Gitagorinda*, in which he describes the loves of *Radha* and *Krishna*, is a marvel of sweetness and gorgeous imagery. He is known to have been one of the five literary gems of the court of *Lakshmana Sen*, King of Bengal, from this fact it is ascertained that he flourished in the 12th century A. D. The following pleasant and curious story is connected with his life.



Describing the love-quarrels between *Radha* and *Krishna*, he put on one occasion the following words of supplication to the offended *Radha* into the mouth of the guilty *Krishna* :—"As an ornament for my head, and an antidote to the Love-God's poisonous darts," and he was going to complete the sentence, by adding, "place your generous feet on my head," when the impropriety of using such an expression with reference to his adored Deity occurred to him. He, therefore, left the latter part of the sentence blank, and went to the river to perform his ablutions. In the meantime, *Krishna*, from whom nothing could be hidden, seeing the fix in which the poet was placed, assumed the shape of *Jáyádeva* and entered his dwelling as having returned from the bath. The virtuous *Padmavati* could not, of course, recognize the Deity in his disguise, and *Krishna*, after partaking of the meal prepared by her, asked her for the manuscript which had been left unfinished. *Padmavati* unsuspectingly brought it to him. He took it and quietly filled up the blank by inserting the words, "place your generous feet on my head." When the poet returned from the river, he was astonished to find his wife finishing her meals before him, contrary to the usual practice of Indian ladies. On asking for and receiving his wife's explanation, the conviction flashed across his mind that it was *Krishna* himself who had sanctified his residence with his divine presence, and had put in the sentence which he was hesitating to write down. Hence the writings of *Jáyádeva* are intrinsically sweet and his stain-

less life have been invested with a mystical halo and sanctity which can rarely be found in the life and writings of any of his contemporaries.

In his "Lectures on Indian Literature" (1876, p. 297) Dr. A. Webber of Berlin says:—"The Hindu scale, *sa, re, ga, ma, pa, dha, ni* has been borrowed also by the Persians, where we find it, (see the Dictionaries of Richardson and Johnson, under "Doremefasol") in the form *do, re, me, fa, so, la, ci* from the Persians; it came to the Occident and was introduced by Guido of Arezzo in Europe in the form *do, re mi, fa, sol, la, ti*. I have, moreover, hazarded the conjecture (Lectures, p. 367) that even the gamma of Guido (French gramme, English gamut) goes back on the Sanskrit *grama*, (Prakrit *gama*) and is thus a direct testimony of the Indian origin of our European scale of seven notes."

"There has been of old a constant interchange between India and Europe; many notions and ideas have come to the country from the Occident, but on the other hand too, many of them went in the opposite direction, and as far as we can see at present, Europe is really indebted to India in this instance. *Sāṅgeṛt* is the art of vocal and instrumental music; together with that of dancing. There are two departments in music, melody and harmony. Melody is the art of arranging several sounds in succession, one to another, in a manner agreeable to the ear; harmony is the art of pleasing that organ by the union of several sounds which are heard at one and the same time. Melody has been known and

felt through all ages: perhaps the same cannot be affirmed of harmony."

The seven notes is an artful combination of which constitutes music and variously affects the passions. The *Ragmala* or necklace of musical modes is the most pleasing invention of the ancient Hindus and the most beautiful union of painting with poetical mythology and the genuine theory of music.

India, as is known, in days of yore, was not ambitious to give names to the libraries she founded; but it cannot be denied that she had many works that were burned and destroyed in the Mahomedan wars. All these acts of mischief were already accomplished, but the time for improvement arrived along with the accession of the Emperor *Akbar* to the throne of his ancestors and the inheritor of his father's greatness and misery. (A.D. 1556).

That great lion-hearted, saintly monarch *Akbar Padesha* who was formerly known as *Abdul-Fetta-Jelaladin-Mahomed* the eldest son of *Humayun Padesha*; and was committed to the care and trust for education to *Byrangano Ahaun*, a person of great parts and generous endowments, by his father, and whose name finds a unique place in the history of India, as equally a father to the humble and poor, Mahomedan and Hindu, for the latter worshipped him as one almost more than human, as an incarnation of God, like the noble Empress Victoria the Good, who wrote with her own hand when she assumed the direct sovereignty of India the following nobly

balanced lines which will ever remain fresh and green in the minds of all her loyal Indian subjects :—

“Firmly relying Ourselves on the truth of Christianity and acknowledging with gratitude the solace of religion We disclaim alike the right and the desire to impose Our convictions on any of Our subjects. We declare it to be Our Royal will and pleasure that none by in any wise favoured, none molested or disquieted by reason of their religious faith and observances, but that all like shall enjoy the equal and impartial protection of the law.”

*Akbar* was passionately fond of music, as is recorded in the *Ain-i-Akbari*. The Emperor had a perfect knowledge of the principles of Hindu music and it is a well known fact that his Imperial Court, *Naurottun Sava*, (Court of Nine Gems) teemed with musicians of various nationalities, *Hindus*, *Iranis*, *Turanis*, *Kashmiris*, both men and women, his principal singers and musicians coming from *Gwalior*, *Mashad*, *Tabriz* and *Kashmir*.

It was during his triumphant reign that *Meah Tansen* and *Gopal Naik* flourished, whose names are still held with the deepest veneration throughout India, by Hindus and Mahomedans alike. *Meah Tansen* appears to have been the most noted vocalist the Country produced.

The music now most generally celebrated and practised is that of the Hindus. The Mahomedans, after the invasion of Hindustan, in which they imbibed the Heavenly Art, copied the manner of the Hindus,

this I challenge any Mahomedan musician to contradict, and composed several *Rāgs* and *Rāginis* of great charm which are not mentioned in Sanskrit treatises on music.

*Kabls* or *Koyal-Kalbana*, for instance, which are very much like our *Bhajans* are generally sung by a class of Mussulman singers, who pride themselves in the knowledge of the Arabic language; they have for their subject the praise of the Almighty or of the great Prophet Mahomed.

*Gul-Nux* is another species of song which is generally composed in the Persian language. The expression *gul* (flower) must be used in some portion of the composition.

The *Tappa* is another class of the Mahomedan style, which is known in Sanskrit as the *Jhumri* and has been reduced to its modern form by *Golan Nobî*, the husband of the famous songstress *Shorî*, with whose name most of these songs are connected. The style is light and pleasing to the generality of people, who cannot appreciate the higher forms of music. This style of music is very much appreciated by all classes of people, especially those in Bengal and the United Provinces of Agra and Oudh.

Besides they invented many original and compound *Rāgs* and *Rāginis* of great charm, which are not known in Sanskrit texts, associating their own names with them.

The fifth day of the full moon of Hindu month of *Magh*, usually the known as *Sri punchemi* which intro-

duces the flowery season is consecrated to the worship of the Hindu Goddess *Saraswati*, or *Sri*, the presiding Deity of music, which is celebrated by her votaries with great *éclat*. The Mahomedan musicians also, without any regard to their creed and caste observe this sacred day of jubilee, singing the glories of the music in *Râg Basanta*. On this occasion, the professional musicians both Hindus and Mahomedans clad in saffron coloured garments frequent the *Durbars* of Indian Princes and Nobles, carrying with them a silver or a brass pot, decorated with mango leaves and flowers of golden hue, all typical of the season and get liberal *baksish* by discoursing seasonable music. This practice is known all over India as "*Vasanta Gandhobi*" (*Gandharba Vedha*). The observance of this particular Hindu custom has become so closely interwoven with ideas of music amongst the Hindus and the Mussulmans that they can hardly sever it from their minds.

On the acquisition of India by the Europeans, the Country was generally believed by them to be in a semi-barbarous state. But in the 16th century music was an indispensable part of polite education. All the princes of Europe were instructed in that art. There is a collection preserved in the British Museum in manuscript called Queen Elizabeth's Virginal Book. During the reign of Queen Elizabeth, the genius of learning of the British musicians was not inferior to any on the continent; an observation scarcely applicable to any other period of the history of England. Sacred

music was the principal object of study all over Europe. Scottish music like that of the Italian operatic music, has advanced to a high degree of perfection. James I was a great composer of the art, of his own verses, and may be considered as the father of that plaintive melody, which in Scottish tunes is so pleasing to the Indian ear, not vitiated as it is by modern American compositions. As far as I have heard of foreign music, both in Europe and in India, the compositions are plaintive and melancholy, very different from all other musical compositions. In a leader which appeared in the *Times* of November 23, 1864, the writer, in describing a certain diplomatic demonstration held in India in the presence of Feudatory Chiefs, remarked that the Indian ear love of all European music that of the Scottish bagpipe alone. "When the pipers of the 93rd were ordered out to play, the gratification of Her Majesty's princely vassals was complete. Three times were the pipes brought up and played round the great tent to the delight of the company; and the *Maharaja of Kashmir*, we are informed, has sent an embassy to *Sealkote* for the express purpose of getting instruction on the instrument from the Highland corps quartered there, while another hill chieftain has bespoken the genuine article direct from Edinburgh." The soothing Scotch pastoral music is like the Indian jasmine and that is the reason why Scotch tunes have lived so long and will continue to live for ever, which has brought about the delightful harmony between the two great races of England. There is a story I have

heard during my stay in the City of the Gondolas, that when Sir Joshua Reynolds was at Venice, in compliment to the President of the Royal Academy of British Artists then residing there, the Manager of the Opera there one night ordered the band to play an old English ballad air. It happening to be the popular air which was played or sung in almost every street, just at the time of his leaving London, by suggesting to him all its connections and endearing circumstances, immediately brought tears to the great artist's eyes, as it did to the eyes of those of his countrymen who were present; and I treasure the memory of this as one of my most precious recollections. Such is music which is an art in itself and can claim to cause agitation even in the soul. The effect of good music, whether European or Indian, is not caused by its novelty; on the contrary, it strikes us more and more as we grow more familiar with it.

The astonishing power which music is believed by the ancients to have had, not only over men and passions, but also over animals and inanimate things, Hindu legends, like those of most ancient nations, are redolent.

"I have been assured by a credible eye-witness," says Sir William Jones, "that two wild antelopes used often to come to the woods to the place where a mere savage beast, *Siraj-ud-Doulah*, entertained himself with concerts; and that they listened to the strain with an appearance of pleasure, till the monster, in whose soul there was no music, shot one of them to display his



archery; secondly, a learned Indian of this Country told me that he had frequently seen the most venomous and indignant snakes leave their holes upon hearing tunes on a flute, which he supposed gave them peculiar delight; thirdly, an intelligent Persian, who repeated his story again and again and permitted me to write it down from his lips, told me that he had more than once been present when a celebrated lutenist, *Mirza Mahomed*, surnamed *Bulbul*, was playing to a large company in a grove near *Shiraz*, that he distinctly saw the nightingales trying to vie with the musician—sometimes warbling on the trees, sometimes fluttering from branch to branch, as if they wished to approach the instrument whence the melody proceeded and at length dropping on the ground in a kind of timid ecstacy, from which they were soon raised, he assured me, by a change of the mode.”

Colonel Medows Taylor relates a somewhat similar circumstance: “One very large cobra which frequented my garden at *Ellichpur*, and of which everyone was in dread, was caught by some professional snake-charmers in my own presence by means of the *pungi*. It was played at first very softly before the aloe bush underneath which the snake lived in a hole; gradually the performer increased the tone and time of his playing and, as the snake showed his head, he retreated gently till it was fairly outside and erected itself in a defiant manner. At the moment another man stepped dexterously behind and, while the snake’s attention was absorbed by the player before, threw a

heavy blanket upon it, seizing it by the head under the jaws. The head was then pinned down by a forked stick and the fangs and teeth extracted by strong pincers; the snake was then turned loose, completely cowed and exhausted. There was no doubt about the identity of the reptile, for a portion of its tail had been shot off in an attempt to destroy it."

Apart from these legends music is a treasure which is regarded as a priceless gem throughout all the civilized countries of the world. Let me refer myself to the music of India and in particular, Bengal.

In Bengal the music strains were taken up by *Chandidas* an inhabitant of *Beerbhūm*, and a contemporary of *Vidyāpati*; *Chandidas* is considered to be the earliest writer of lyrical literature in Bengal, his melodious effusions are still recited or sung in *Kirtanas*. *Jāyādeva*, the great *Rishi*, was another inhabitant of the same district, he flourished in the twelfth century and his Sanskrit lyric called the *Gita-govinda* contains songs for *Kirtana* and *Jatra* performances. His language was highly poetic and his phrases ring throughout with melody and expression, as eminently suited to music. The first stanza of one of his songs beginning with the words "*Viharati Harirīha sarasa vasante*," has thus been rendered into English by Sir Edwin Arnold :—

"I know where Krishna tarries in these early days of spring,  
 "When every wind from warm Malay brings fragrance on its wing ;  
 "Brings fragrance stolen far away from thickets of the clove,  
 "In jungles where the bees hum and the *koil* flutes her love ;

"He dances with the dancers, of a merry morris one,  
 "All in the budding spring-time, for 'tis sad to be alone."

Bengal has been prolific in reformers and devotees, whose feeling compositions have contributed so much to enrich the religious literature and national songs of the country. As has already been mentioned, *Vidyapati* and *Chandidas* were the pioneers in the field of this kind of religious song. *Chaitanya*, the promulgator of the doctrine of *Bhakti* or Faith, who flourished in the district of *Nuddea* in the fifteenth century, introduced the *Nágara-Sámkirtáná* which we very often see in the streets of Calcutta for street processions, in which *Kirtana* songs are sung in chorus in a somewhat different style, to the accompaniment of the *Khol* and *Karatala* (cymbals). His contemporaries, disciples and followers, among whom were *Brindavan Das*, *Murari Das*, and *Govinda Das*, composed a large number of *Kirtanas* which now form the standard songs of this line. The District of *Burdwan* produced several *Kirtana* singers of note, who received most liberal encouragement from the hands of the late *Maharajadhiraj Mahtab Chand Bahadur*, the premier Hindu noble man of Bengal, of ancient lineage, who was a person of vigorous determination and a trustworthy friend of art and literature, being himself a scholar of considerable eminence and having composed himself many religious songs which, replete with literary charm, and still very popular in Bengal. The *Kirtanas* have for their subject the praises of *Krishna*. Amongst modern

*Kirtan* singers was *Pandit Sisir Kumar Ghose*, who was the fairest flower of the garland, whose crystalline lucidity of style and melodious expressions of *Bhar* (a *Bhar* is a mental modification) in this sacred music always received the very highest praise from those who had the pleasure of hearing him; the Hindu musical world was proud of him for his beautiful *Kirtan* compositions. He was a true *Mahatma*.

As the people expressed a desire to see the adventures of *Krishna* represented not only in words but also in action, the *Jattra* came to be introduced. The original *Jattra* was a melo-dramatic performance in which the classical stanzas of *Vidyapati*, *Chandidas*, and other early composers preponderated; these compositions were sung either solo or in chorus. The *Jattra* or open air dramatic performance, which is very often played in Bengal and in Calcutta on festival occasions, being the direct outcome of the *Kirtanas* had also for their subject the career of *Krishna* and in this sense were somewhat like the "Mysteries" of the mediæval dramas in Europe. Latterly, however, other subjects from the *Puranas*, as also incidents from the *Mahabharata*, or from popular legends, were chosen for representation, and the *Dhol*, *Tabla*, *Mandira*, Violin and other instruments were introduced. The *Khol* and *Karatala* are essentially the instruments employed in *Kirtanas*, which are of a religious nature and are very often witnessed in the streets of Calcutta and in rural Bengal generally. The *Chandi* songs, which are also religious music, are also sung to the accompaniment of

these instruments especially during the *Doorga Pooja* festival. The *Ramayana* songs, which are based on popular versions of that great epic made by *Kritibas Ojha* of the *Nuddea* District, who flourished in the sixteenth century, are sung to the rhythmic accompaniment of the *Mandira* alone in Temples and in open air *Poojas* such as *Sattya Narayanji's Pooja*, which are generally performed on full-moon nights by all classes of Hindustanis and Bengalees. *Ramprasad Sen* contributed a great deal to enrich the literature of devotional songs by his compositions on the Goddess *Kali*. He was born in 1720, and received much encouragement at the hands of the illustrious *Maharaja Krishna Chunder Roy Bahadur* of *Nuddea*, who was a great patron of literature and the art of music and was known as the "prince of literature." The songs of *Ramprasad* are full of devotional fervour and up to this day furnish the means of livelihood to many a Hindu mendicant all over Bengal.

Captain Day, whose knowledge of the manners and customs of the Hindus are beyond question, gives further expression how Indian music has been linked together with religion; and I shall plead without ceasing that the mutual interests of the two great races, Hindus and Mahomedans, are bound together, like music and religion with the Hindus, under one mighty Empire. Captain Day says:—

"There is hardly any festivity in India in which some part is not assigned to music - and for religious ceremonies its use is universal. Since *Vedic* times it

has been cultivated as an art. The hymns of the *Rig* and *Yajur Vedas* were set and sung to music ages ago. The *Vedic* chant, composed in the simple Sanskrit spoken three thousand years ago and handed down from generation to generation for more than thirty centuries, has a thrilling effect upon a cultivated Hindu mind. The *Vedic* chant is to Hindus what plain song is to us. For this ancient chant—like plain song—is bound up with the sacred ceremonials and is wedded to language alike sonorous and dignified; and the place where it is heard, for it is only heard in the temple, is considered so holy and the strain itself is so simple and devotional, that all who hear it cannot fail to be impressed.”

In every Hindu Temple practically all the twenty-four hours *Bhajans* go on. *Bhajans* are a species of hymns like the Arabic *Koyal-Kulbana* and are very popular amongst the Hindustanis. *Suradasa* and *Tulsidasa*, are known to have been the best composers of these songs. The former sings the virtues of *Sri Krishna*, the latter, those of *Sri Rama Chandra*, *Suradasa Babaji*, the blind poet and musician, who was a staunch follower of *Vishnu* or *Krishna*. *Tulsidasa*, well known for his poetical compositions concerning the lives and virtues of *Rama* and *Sita*, died in the reign of the Emperor *Jehangir Shah*. How can it be possible, then, to stop music if it happens to be in close proximity to a Mahomedan Shrine, where such prayers go on? Some day some one may come and demand that *Bhajans* be stopped

altogether as they create a disturbance. Will this be possible?

The present situation compels me to say something about Hindu musical instruments generally employed for the accompaniment of vocal music in Temples and for the worship of Hindu Idols. The most common materials that enter into the construction of musical instruments are wood, metal and the hide of animals. From an historical point of view vocal music takes precedence by its high antiquity over instrumental music. The original conception which led primitive people to the invention of musical instruments was the idea of keeping time, which they had acquired by attention to the beatings of the pulse or to their manner of walking. In this rude stage of society, when musical instruments were almost unknown, people would accompany their national songs, if at all, only with a rythmical sound produced by the clapping of their hands or by beating of sticks together. Of all instruments, the *Mridanga*, the father of Indian drums, appears, to have been the most primitive with regard to its origin, the account that is furnished by the *Puranas* is purely mythological, but this instrument is stated to have been extant amongst the Hindus from early antiquity. The *Mridanga*, had its body originally made of clay. The *Khol* is another kind of instrument also made of clay. The instruments, besides the *Shankha* or shell, a wind instrument, are in use in all Hindu and Buddhist Temples. The *Ghanta*, the bell, used at all times of

worship, the *Khanjani*, a kind of pastoral instrument, the *Jhanja*, a metallic instrument of percussion, played with a stick and used in religious services and especially the *Kansara*, an instrument of percussion, made of bell metal and played with a stick, are chiefly used in Hindu Temples and other religious places at the time of worship together with the great *Dampa*, an instrument of percussion, used by the Hindus for the accompaniment of the *Bhajan*s or prayer songs. This instrument together with the *Shanka*, *Ghanta*, *Kansar*, *Khol*, *Mridanga*, and *Mandira* are the musical instruments which are generally kept in Hindu Temples and other places of worship and constantly used when occasion arises. Besides any religious procession of the Hindus must be accompanied by various other kinds of Hindu musical instruments, which I do not consider it necessary to enumerate here.

I also give a brief history of Hindu music as well as music in the lands of the Crescent, both in Europe and Asia, which may not be found uninteresting.

They are too numerous to mention, the number of musicians who were in the Imperial Court of the great and noble *Akbar*, nor shall I recount anecdotes of past Indian musicians employed in the Moghul *Durbars*. It may be of some interest, however, to know how the Moghul Emperors appreciated Hindu music from the following tradition. *Meah Tansen* is said to have received one crore of rupees as *baksish* from his Imperial Master. Another distinguished singer was *Miyan Lall* of *Gwalior*, who died during the third year of *Akbar's*



reign; after his death the Emperor *Jehangir* records in the following manner in his auto-biography : —

“*Lall Kalwant* (*i.e.* the singer) sixty or seventy years old. He had been from his youth in my father’s service. One of his concubines, on his death, poisoned herself with opium. I have rarely seen such attachment among Mahomedan women.”

It will be interesting to know something about the *Nawbhut*, which is so much in evidence in Calcutta and which generally on auspicious occasions, such as those of marriage and other religious ceremonies and is so much appreciated throughout India. The *Nawbhut*, which is an out-door band, said to have been invented by Alexander the Great and held in favour in all Mahomedan courts, is employed in Hindu temples as well.

Professor H. Blochman, M.A., records regarding the *Nawbhut* from *Ain-i-Akbari* as follows :—

“Of musical instruments used in the *Naqqarah* or *Nawbhut*, I may mention : 1. The *Kuwargah*, commonly called *Damamah*, there are eighteen pairs of them more or less and they give a deep sound. 2. The *Naqqarah*, twenty pairs, more or less. 3. The *Dukul*, of which four are used. 4. The *Karana*, which is made of gold, silver, brass and other metals, they never blow fewer than four. 5. The *Nafir*, of the Persian, European and Indian kinds, they blow some of each kind. 6. The *Surna*, of the Persian and Indian kinds, they blow nine together. 7. The *Sing*, it is of brass and made in the form of a cow’s horn, they blow two

together. 8. The *Sáni*, or cymbal, of which three pairs are used. Formerly the band played four *gharis* before the commencement of the night, and likewise four *gharis* before day-break, now they play first at midnight, when the sun commences his ascent and the second time at dawn. One *ghari* before sun-rise, the musicians commence to blow the *Surna*, and wake up those that are asleep ; and one *ghari* after sun-rise, they play a short prelude, when they beat the *Kuwargah* a little, whereupon they blow the *Karana*, the *Nafir* and the other instruments, without, however, making use of the *Naqqarah* : after a little pause the *Surnas* are blown again, the time of the music being indicated by the *Nafirs*. One hour later the *Naqqarahs* commence, when all musicians raise "the auspicious strain." After this they go through the following seven performances :

1. The *Mursali*, which is the name of a tune played by the *Mursil* and afterwards the *Bardasht*, which consists likewise of certain tunes, played by the whole band. This is followed by a pianissimo and a crescendo passing over into a diminuendo.
2. The playing of the four tunes, called *Ikhlati Ibtidai*, *Shirazi*, *Qulandari Nigar Quatrah*, or *Nukhud Quatrah*, which occupies an hour.
3. The playing of the old *Khwarizmite* tunes ; of these His Majesty has composed more than two hundred, which are the delight of young and old, especially the tunes *Jalalshahi*, *Mahamir-karkat* and the *Nauroz*.
4. The swelling play of the cymbals.
5. The playing of *Ba-miyan-daur*.
6. The passing into the tunes *Azfar*, also called *Rahi-bala*, after which

comes a pianissimo. 7. The *Khwarizmite* tunes, played by the *Mursil*, after which he passes into the *Mursali* : he then pauses and commences the blessings of His Majesty, when the band plays a pianissimo. Then follows the reading of beautiful sentences and poems. This also lasts for an hour. Afterwards the *Surna* players perform for another hour, when the whole comes to a proper conclusion. His Majesty has a knowledge of the science of music such as trained musicians do not possess; he is likewise an excellent hand in performing, especially in the *Naqqarah*."

Lord Curzon in his volume on "Persia" says :—

"The most distinctive feature, however, of this small *meidan* is the great arched gateway leading from it, and used as the *Nakkara-Khaneh* (or Drum Tower), whence every evening, at sundown is discoursed, from prodigious horns, kettle-drums, cornets, and fifes, the appalling music which is an inalienable appurtenance of royalty in Persia, and is always rounded at sunset from some elevated gallery or tower in any city blessed with a royal or princely governor. Over two hundred years ago it used to disturb the slumbers of Tavernier and Chardin at *Isfahan*, where it was sounded at sunset and at midnight; the truth being, as the former writer sagaciously observed, that 'the music would never charm a curious ear.' It is commonly supposed that this practice is a relic of the old fire or sun worship, that luminary being saluted both at its rising and setting by respectful strains. whether this be so or not I cannot say. What is

certain is that it has for long been an oriental attribute of royalty; and, in a letter from the French traveller, Bernier, written in 1663 from the Court of the Great Moghul at *Delhi*, where there neither was, nor, so far as we know, ever had been, fire-worship. I have come across the following passage, describing the practice as it prevailed there and then, in terms which exactly fit the sonorous and portentous discord which is evoked every evening by the band of brazen-lunged youths to whom I used to listen with a sort of horrified fascination at Teheran.

“Over the great gate there is a large raised place which is called *Nagar Kanay*, because that is the place where the trumpets are, or rather the hoboyes and timbals that play together in consort at certain hours of the day and night. But this is a very odd concert in the ears of an European that is a new comer, not yet accustomed to it; for sometimes there are ten or twelve of these hoboyes, and as many timbals that sound all at once together; and there is a hoboy which is called *Karna*, a fathom and a half long, and of half a foot aperture below; as there are timbals of brass or iron that have no less than a fathom in diameter, whence it is easie to judge what a noise they must needs make.

“Bernier goes on to say that at first he found this royal music quite insufferable; but that afterwards it was very pleasing in the night time, when it seemed “to carry with it something that is grave, majestical, and very melodious.” Verily *de gustibus non est*

*disputandum*. The same practice is still kept up by some of the Native Princes in India."

To our great misfortune "the greatest of all Indian Viceroys" did not quite appreciate the *Nawbhut*. Had it been possible Sir William Jones would have been the proper person to explain Indian music to the great Marquis, but alas! both are in their eternal rest.

This class of music is not common to India alone; it prevails in Arabia, Persia and other ancient Mahamedan countries.

The Arabs of Egypt and Syria are very fond of music and it is peculiar to observe that their melodies and style closely resemble those of *Hindustan*. They make use of very minute intervals, introducing passages of embellishment with a rapidity and volubility the imitation of which would be found difficult if not impracticable to the most cultivated Indian singers.

We shall now consider here the rise and progress of music in the ancient nations of Asia—empires which were founded, which flourished and decayed, while Europe was still in a state of barbarity. There are no materials extant to guide us to a perfect knowledge of the art as it existed amongst them, but it is certain that it was highly esteemed and encouraged and that it formed a principal feature in the feasts and other great assemblies of the wealthy and luxurious people of Persia. I quote the following interesting history from MacFarlane :—

"Glutted with victory, no sooner had the Arabs conquered Persia and established a Mahomedan

dynasty than they sought to destroy every vestige of the greatness of her ancient institutions. The practice of any but the Mahomedan religion was forbidden : and the Parsees who refused to abandon the ancient system of their ancestors were driven to the plains of *Kerman* and Hindustan and have been wanderers ever since. The *Koran* was to be the Book of Books : all other learning being deemed useless to the faith of Islam, it was decreed that all Persia's sacred records, her codes of law, the literature of the ancient Magi, and the rich store of works on the arts and sciences then extant should be committed to the flames. This ruthless resolve was duly carried into effect; thus perished, in a brief hour, the results of the labour of successive generations, collected during the period of three thousand years."

"Passing over the two centuries succeeding the Mahomedan conquest, during which absolutely nothing is known of the history of the Persian nation, we find the literature of the country gradually regaining somewhat of its ancient celebrity. The language being extremely soft and harmonious, it was well adapted to all kinds of poetry, no doubt these songs soon became wedded to suitable melodies."

"The materials from which to gather anything like reliable data as to the progress of music are scanty; for what is known we are mainly indebted to the researches of Sir William Jones. In summarising the result of his observations in

regard to the music of the Persians, he says that the Persians had no less than eighty-four modes : they consisted of a succession, of sounds, relating by just proportions to one principal note, which he was unable to discover ; arguing, however, from the softness of the Persian language, the strong accentuation of the words, and the tenderness of the songs which are written in it, he held that the Persians had a natural affecting melody, and that they must have possessed a fair knowledge of the Divine Art. It is further remarked that their songs were adapted to strains suited to the various emotions of mind and that they were always sung in unison, accompanied by such musical instruments as were then known amongst them and which resembled those already referred to as being peculiar to all ancient nations."

"Amongst the earliest records of the use of music in their public ceremonies, may be mentioned the annual festival of the *Mohurrun*, during which sacred poems were chanted in a mournful voice by the priests, the people responding to them with tears and deep sighs. Music always formed a conspicuous part in their marriage ceremonies and we find that their military forces were generally accompanied by a band of musicians who were supposed to discourse most eloquent and inspiring strains. As further illustrative of Persian music, I may allude to the choruses of the Dervishes, specimens of which are still extant. Of these and of their remarkable dances we are informed that the ceremony commences with prayer,

they then begin to chant in a very slow, mild and subdued tone, turning round to the time of the music. This slow motion increases till it becomes a rapid whirl, which they continue for ten or fifteen minutes to the wild and thrilling notes of the choir. A pause ensues, succeeded by another dance, and that by a third, wilder, more rapid and maniac-like than the preceding. "The chanting rose louder and shriller," says an eye-witness ; "the measure of the music quicker and more inspiring ; the pipes screamed ; the tambourines and little eastern drums clanged ; the dancers spun round, marking their orbits with perspiration, which fell in large drops on the floor ; the eyes of the spectators glistened with delight, they seemed electrified by the rapid, giddy whirl before them, while the wooden dome re-echoed and trembled to the efforts of the minstrels, until the whole scene seemed to reel round with the frantic dancers."

As to the choruses, as far as my information goes, they appear to resemble the primitive ecclesiastical chants, approximating to those now in use. Their melodies are short, full of expression and faithful to the meaning and spirit of their poetry. Many of them are full of gravity and tenderness, others of majesty and sublimity and some possess a degree of playfulness, highly characteristic of the people. The compass of their scale, as far as I have been able to understand, amounts to no more than an octave and a half, which



by transposition is brought within the compass of every voice.

Concerning their instrumental music, *Amir-Khosru*, a Persian poet, who flourished A.D. 1315, writes :—

“The harp’s soft notes to Heaven ascended and from the flagon flowed the ruby wave. The lute’s sweet tones angels from Heaven attracted. The organ and the dulcimer with gentle notes a soothing charm diffused.”

The wandering tribes of Arabs seem to have known the art from the earliest period of authentic history ; and with the history of no country, save that of Palestine, are there connected so many hallowed and impressive associations.

The Arabs do not possess any authentic literary relics anterior to the sixth century of the Christian era, at which time their language and poetry had attained a high degree of cultivation. Mahomed, the great Prophet, who encouraged learning and poetry, undoubtedly admired music ; and the often truly sublime diction of the sacred *Koran* attests that he himself was no stranger to the power of poetic language.

As far as we are able to trace back the character of the Arabs, we find their love for poetry one of its essential features ; and poetry and music invariably went hand in hand. We read of assemblies annually held where poets from all parts of Arabia contended for a prize by reciting their compositions. While the Arabs were still wandering tribes, far removed from all the

arts allied to civilized life, a rude kind of song was common among them with which they were accustomed to encourage and excite their camels on a long and fatiguing journey. The following interesting passage from the "Veiled Prophet of Khorassan" confirms this :—

"Yet hark ! what discords now, of every kind,  
 "Shouts, laughs, and screams are revelling in the wind ;  
 "The neigh of cavalry, the tinkling throngs  
 "Of laden camels and their drivers' songs."

which is further explained in a footnote to the following effect :—

"The camel-driver follows the camels, singing and sometimes playing upon his pipe ; the louder he sings and pipes, the faster the camels go. Nay, they will stand still when he gives over his music."

Dealing with the Arabs, I think, it would not be out of place and uninteresting on this occasion, to give a short sketch of the great Prophet Mahomed's life which I have been able to gather from Arabic authorities.

His parents were of the *Koraish*, a noble tribe, descendants of Ishmael, who had been always devoted to trade. They were the hereditary guardians of the *Kaba* or chief temple of *Mekka*; they founded *Mekka*, making it a mercantile republic. The city carried on trade with Constantinople, Abyssinia, and Persia long before Mahomed's time. Mahomed's grand father and his father Abd-Allah followed, like the other members of the family and the nobles of *Mekka*,

who were merchant princes, the profession of a caravan-merchant. Mahomed was born at *Mekka*, probably on Monday, the 13th of April A.D. 571. He was an only child. His father died two months before his birth at the early age of twenty-five years at *Medina*, on his way home from a mercantile tour to *Ghaza* in Syria, bequeathing to his offspring only five camels and an Ethiopian female slave. His mother *Amina*, left destitute, felt her bereavement so severely that her health suffered very much. Frequently in a half waking condition, she imagined she was visited by ghosts, for which her friends recommended her to tie pieces of iron on her neck and arms. The Hindus have a similar custom.

As the Indian writers have ascribed many wonders to *Sri Ram Chandra* who was a king of *Oude* and to *Sri Krishna* who was a king of *Dwarka*, so the Moslem writers, in order to represent the birth of Mahomed as equally marvellous with that of Moses or Christ, have reported a number of prodigies said to have occurred on that event, that the waters of the Lake *Sawa* in Persia, were entirely dried up, so that a city was afterwards built upon its site, an earthquake threw down fourteen towers of the place of *Kosroes*, the King of Persia, the sacred fire or *Agnihotre* of the Persian Magi was extinguished and all the evil spirits inhabiting the moon and stars were expelled; nor could they ever after animate idols or deliver oracles on earth, that Mahomed after his birth fell on his knees, raised his hands towards

heaven, and uttered, "God is great, there is only one God; and I am his Prophet."

In the nineteenth century Mahomed has been received as the Prophet of God by a hundred millions of mankind. His faith and armies, spread to the gate of Tours in France, to the foot of the Pyrenees and the shores of the Bosphorus through Northern and Western Africa, Persia, India, and the Eastern Archipelago. His faith is prevalent in almost all those countries. It is important therefore, to know something respecting the character and conduct of the men who laid the foundations of this dominion. He was the only conqueror who was also the founder of a religion. This system has flourished in the most populous and civilized nations of Asia and Africa for more than thousand years. That an individual following for twenty years the business of a merchant, should yet have been enabled to found an extensive Empire over the souls of millions—to become, as Napoleon called him, the greatest of all earthly conquerors; and that this spiritual dominion should have been continued for more than ten centuries, presents one of the most striking facts in history.

The name of the city after the Moslem fashion of altering names was altered from *Yathreb* to *Medina*, *i.e.*, the city of the Prophet. Mahomed's first care on his arrival was the erection of a Mosque, in the construction of which he laboured with his own hands. It was built in a burying ground; the trunks of palm

trees served as its pillars and their leaves as its thatch, shaded by date trees; the bodies were removed, the Prophet's own body is buried in it. It was a plain building, eleven ells high, the walls of brick. Mahomed at first preached there, leaning against a palm trunk; as his hearers increased, he mounted three steps to be heard better. The *Kibla* or prayer place was towards Jerusalem. In after times it was enlarged and decorated with gold and marble. When *Haroun-al-Raschid* made a pilgrimage to it his expenses amounted to six millions of dinars, (26 million rupees) while his camels took ice to supply him with refreshment the whole time.

*Abu Bakr*, who subsequently became the first *Kaliph* was wine merchant and magistrate, a *Korashite*. He joined Mahomed and spent one-seventh of his property amounting to 10,000 rupees on embracing Mahomedanism, towards its promotion at *Mekka*; and he continued the same course of liberality at *Medina*; and six of the earliest and most talented and respectable converts, who joined Mahomed, did so at his persuasion: having been evidently prepared by him long before the mission. Among these were *Othman*, Mahomed's cousin, who became *Kaliph*: *Zobayr*, a nephew of *Khadija* and a cousin of the Prophet: *Abdul Rahman*, an active and wealthy merchant, *Sad*, a cousin of Mahomed, only sixteen years. To these may be added the name of *Khalid*, who was the fifth convert. These again induced their friends to acknowledge Mahomed as a Prophet, so that the group of

early converts, which was headed by *Abu Bakr*, may be estimated at twelve or thirteen men, who were of good family, active, endowed with extraordinary firmness, energy and talents; and most of them were wealthy merchants. This dozen of men, to whose number we must add *Omar*, were, as long as Mahomed was alive, his principal advisers; and after his death they founded an Empire.

Shortly after this, A.D. 619, occurred the death of Mahomed's uncle *Abu Talib*, who through an idolater, protected him. Dying he refused to acknowledge his nephew as a Prophet; he had renounced idolatry, and thought that Mahomed's motives were good. However, Mahomed prayed for him though an unbeliever and Ali washed his corpse. After the spread of Islamism, on becoming masters of the world, the Arabs acquired a taste for the pleasures of life and they became polished and refined. We read that *Baghdad* became the centre of good music; plays were performed, acted in costume; musical instruments and various kinds of dances were invented; and under the fostering care of *Haroun-al-Raschid*, whose name is familiar to every one in connection with those fascinating tales, the "Arabian Nights," a knowledge of them soon spread through those countries, which had intercourse with Arabia.

Arabian music, as I have heard from several singers of great merit, who always received much encouragement from my late revered father, is all performed in quarter tones; like other Oriental people they never pass from one sound to another, however

distant, either in the ascending scale, without running through all the intermediate intervals ; these continual slides of the voice constitute, in their opinion as well as the opinions expressed by eminent musicians, who very often frequented our house during the life-time of my late father, the charm and grace of their melody. They have no knowledge, however, of harmony, and in their concerts all the parts are performed in unisons and octaves. If any one cares to take any interest in the art of Arabian music, I would refer him to the distinguished singer, Miss *Gaohur Jaun* of Calcutta, who, if I remember aright, sang Arabian songs before my late father.

According to our Sanskrit authorities the seven musical notes *sa*, *re*, *ga*, *ma*, *pa*, *dha*, *ni* are respectively represented by the following colours :—

Black for *sa*, tawney for *re*, golden for *ga*, white for *ma*, yellow for *pa*, purple for *dha*, and green for *ni*.

It is very strange that our Sanskrit texts are practically silent why each musical note has been assigned to a particular colour, but my theory is that for bringing music into a harmonic chromatic scale such colours have a remarkable analogy to music. I quote the following extract from my father's "Universal History of Music," the only information available on the subject.

"Harmony is an effect inherent in nature. Every sound is a mixture of three tones, or, the first, third and fifth, in the same way as a ray of light is composed

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of three prismatic colours, namely, blue, red and yellow, which are the colours attributed, respectively, to C, E, and G of the major diatonic scale. This union is called the common chord.

On the basis of this theory, the different musical instruments have been characterised by corresponding colours and are fancifully classed as under :—

### WIND INSTRUMENTS

Trombone	Deep red	Flute	Sky blue
Trumpet	Scarlet	Diapason	Deeper blue
Clarionet	Orange	Double Diapson	Purple
Oboe	Yellow	Horn	Violet
Bassoon (Alto)	Deep yellow		

### STRINGED INSTRUMENTS

Violin	Pink	Violoncello	Red
Viola	Rose	Double Bass	Deep crimson red

In connection with the above it should be understood that the lowest notes of each instrument partake of the darkest shades of its colour, and as they ascend they become of a lighter hue."

"By means of coloured diagrams as given by Mr. George Field in his work styled "Chromatics, or the analogy, harmony and philosophy of colours," we find illustrated the analogy of the definitive scale of colours and the *gamut* of the musicians." "Any one acquainted with both music and painting, will not," remarks



Mr. Field, "find it difficult to carry these relations into figures and the forms of science universally."

"According to this theory the colours of the spectrum have been marshalled into primaries, secondaries, tertiaries and other groups. Perhaps the wisest writers upon harmonious colouring have been Goethe and Hay, both of whom see in colour "a remarkable analogy to music." I believe this that the æsthetic sense of colour much resembles that of music, that colour is the music of vision. Colour can undoubtedly be brought into line with rules, and these rules may in many particulars resemble the laws that govern musical composition.

"There is always a nice adjustment of the masses of the colours, from the palest and most delicate tint to the richest and deepest shades, receiving just as each is able to bear. For example, to harmonise the primaries with the utmost success in an ornament in a different colour to the coloured ground, it is frequently painted with an outline of gold, or silver, or white, or yellow, which separates the ornament from the ground, and gives a tone to the whole and prevents harshness of contrast. When an ornament is on a gold ground, the ornament is separated from the ground by a dark line, darker than the ornament, to prevent the gold ground from overgrowing the ornament. When a gold ornament is used on a coloured ground, or when gold is used in large masses, the ground is darkest. Where gold is used more sparingly, the ground is lighter. Again, when a gold ornament alone

is used on a coloured ground, the colour of the ground is carried into it by lines on the ornament, by hatchings in the gold." In the matter of colour harmony, my cousins, Dr. Abanindra Nath Tagore and Mr. Gaganendra Nath Tagore, for whom the Tagore Family reasonably feel proud, will be able to explain things better than myself. But I believe that in our Hindu music the invention of compound *Rāgs* and *Rāginis* by the great *Rishis*, the composers of Hindu music had some object in assigning different colours to the harmonic compositions of the *Rāgs* and *Rāginis* like the harmonious blending of colours in paintings. I must frankly admit that some of our *Rāgs* and *Rāginis* in their original form are magnificent productions and are highly appreciated by eminent musicians of our Country.

Reverting to the subject of the music of Arabia their manner of noting music is by forming an oblong rectangle, which is divided by seven lines perpendicular to its sides, representing, together with the two extreme lines, eight intervals. Each line is also of a different colour, and bears a separate name and number, which, compared with the European simple system of notation, is extremely complex.

The tortoise-shaped lyre which we call *Kach'hapi Vina*, referred to in connection with the music of the Egyptians is still common in Arabia ; and among their other instruments they have the tambour, lutes, and pipes of various kinds, the psaltery, trumpets, drums and a small instrument, the body of which is commonly

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formed of part of a cocoanut shell, with a piece of skin extended over it, three strings of catgut or horsehair are fitted to it and it is played with a bow; such instruments, doubtless of very ancient origin, have been known in India from remote ages.

So much for the art peculiar to this Country, from the intercourse of its people with the nations of Europe, their ancient institutions fast gave way to the disastrous influence of Western civilization. "At the Shrine of Damascus the prayer was followed up by fine peals of music on the organ; and the choristers, chiefly children of both sexes, sang hymns in response to each other, in the Arabic tongue." (Buckingham).

However the following specimen of Arabian poetry, is extracted from a collection published by Mr. Carlyle, Professor of Arabic in the University of Cambridge. (The Note added is from the same work).

### THE ADIEU

The boatmen shout: "Tis time to part,  
"No longer can we stay;"  
It was then Maimuna taught my heart  
How much a glance could say.

With trembling steps to me she came,  
"Farewell," she would have cried,  
But ere her lips the word could frame  
In half-form'd sounds it died.

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Then bending down, with looks of love,  
Her arms she round me flung ;  
And as the gale hangs on the grove,  
Upon my breast she hung.

My willing arms embrac'd the maid,  
My heart with raptures beat ;  
While she but wept the more, and said,  
"Would we had never met !"

NOTE : — "This beautiful composition was sung by *Abou Mohammad* a musician of *Baghdad*, before the *Khaliph Wathek*, as a specimen of his musical talents ; such were its effects upon the *Khaliph*, that he immediately testified his approbation of the performance by throwing his own robe over the shoulders of *Abou Mohammad*, and ordering him a present of hundred thousand *dirhems*."

In Turkey, Persia and Afghanistan, all eminent Mahomedan countries, music to this day constitutes part of the religious ceremony.

Mr. Taugoin, in his "Journey in Persia," describes the "funeral games" of the Persians, in which music plays an important part. These games are called the *Tazias*, or Desolations ; they were institutes in memory of the martyrdom of the *Imams Hassan* and *Hossain*, who perished at *Kerbela* in a great battle against the false *Caliph Yezid*. During the solemn festival, the *Mollahs*, stationed in pulpits, chant in a mournful tone, sacred hymns and lamentations and the whole auditory responds to them with tears and deep-drawn sighs.

Music forms also a part of the nuptial ceremonies of the Persians. M. Von Hussard, an amateur in music,

who held an official situation in Persia, took to Europe some of the choruses of the Persian Dervishes, which appeared to be possessed of considerable musical merit. These Dervishes held meetings on certain days, at which their superior presided and they danced to the music of the flute and the drum, whisking themselves round with great swiftness.

In Turkey, a special group of musicians with wind instruments are used for the military or *Jannissary* music of the Turks; among these are "Mahomed's Standard," the national instrument of the Turks, which consists of a brass frame with numerous bells carried on a long perpendicular pole, the point of which is surmounted by the crescent and streamers of horse-hair, an elongated roll-drum, a big drum, a triangle, metal clappers, picolos, oboes, horns and trumpets. The dancing Dervishes of Constantinople are well known for their skill in playing upon the *Nay* which accompanies the *Zikr*. Fétis relates that they were once banished from Constantinople because they had introduced music into Moslem worship ; but they were subsequently restored by the *Sultan*, on their explaining that the *Koran* contained no injunction against the use of song or of the flute in connection with prayer or the exercise of religion. The *Sheriff* of *Mecca* has a band of martial music, consisting of kettle-drums, trumpets and fifes. Similar bands are kept by the *Pashas* at *Aleppo* and *Smyrna*.

I give another example where "unholy" music is played within a holy Mosque at *Tophané* a suburb of

Constantinople. Mr. E. D. Clarke, a great traveller gives as follows a circumstantial account of it, in his "Travels in various countries of Europe, Asia and Africa," published in London in 1810 :—

"As we entered the Mosque we observed twelve or fourteen Dervishes walking slowly round, before a Superior, in a small space surrounded with rails, beneath the dome of the building. Several spectators were stationed on the outside of the railing ; and being, as usual, ordered to take off our shoes, we joined the party. In a gallery over the entrance were stationed two or three performers on the tambourine and Turkish pipes. Presently the Dervishes, crossing their arms over their breasts, and with each of their hands grasping their shoulders, began obeisance to the Superior, who stood with his back against the wall, facing the door of the Mosque. Then each in succession, as he passed the Superior, having finished his bow, began to turn round, first slowly, but afterwards with such velocity that his long garments, flying out in a rotatory motion, the whole appeared spinning like so many umbrellas upon their handles. As they began, their hands were disengaged from their shoulders, and raised gradually above their heads. At length, as the velocity of the whirl increased, they were all seen with their arms extended horizontally and their eyes closed, turning with inconceivable rapidity. (During this exhibition, the music consisted of a chorus of voices accompanied by pipes and drums. One of the Dervishes, dressed

in a green pelisse, walked in the middle of the circle formed by the dancers, and regulated the ceremony with the utmost watchfulness and care. This lasted about fifteen minutes). Suddenly, on a signal given by the Director of the Dance, unobserved by the spectators, the Dervishes all stopped at the same instant, like the wheels of a machine, and, what is more extraordinary, all in one circle, with their faces invariably towards the centre, crossing their arms on their breasts, and grasping their shoulders as before, bowing together with the utmost regularity at the same instant, almost to the ground. We regarded them with astonishment,—not one of them being in the slightest degree out of breath, heated, or having countenance at all changed. After this they began to walk as at first, each following the other within the railing and passing the Superior as before. As soon as their obeisance had been made they began to turn again. This second exhibition lasted as long as the first and was similarly concluded. They then began to turn for the third time; and as the dance lengthened, the music grew louder and more animating, perspiration became evident on the features of the Dervishes, the extended garments of some among them began to drop and little accidents occurred, such as their striking against each other. They nevertheless persevered, until large drops of sweat fell from their bodies upon the floor; such a degree of friction was thereby occasioned that the noise of their feet rubbing the floor was heard by the spectators. Upon this the third and last signal was made for them to halt,

and the dance was ended. This extraordinary performance is considered miraculous by the Turks. By their law, every species of dancing is prohibited and yet, in such veneration is this ceremony held, that an attempt to abolish it would excite insurrection among the people."

Now to touch on wine which is also forbidden by the Holy *Koran*.

"The Moslem religion also prohibits the use of wine the very touch of which is reckoned as indulging oneself freely with this beverage. The people, however, know no limit, liquor was, and now is drunk, by such as make use of it, to excess. They never dilute their liquor with water, and in times of their prosperity, it was contrived to be made so pure and strong that it could scarcely be drunk alone; in which case, meat was a constant companion to liquor, into which they dipped the bits of roast, as we do in sauce. It was made strengthening and nutritive by the addition of all kinds of flesh of quadrupeds and birds into the still previous to distillation. The liquor is used even now by the more wealthy Mahomedans and is called *Ma-ool-luhum*." (Sir William Jones.)

The prohibition of wine is said to have been due to the great Prophet, who once having gone to a wedding feast at noon, when the people were enjoying themselves over their wine, returned the next day to see the ground smeared with gore and broken limbs—the result of their quarrelling after drinking to excess. In consequence he prohibited the use of wine



altogether, stigmatising it as "an instrument of Satan." I am told, eighty *modest* stripes was the punishment affixed to the drinking of this "friend and enemy."

Going back to the origin of music it may be stated that having created the four *Vedas*, *Brahma* evolved the fifth out of them and called it the Drama. The Sage *Bharata* first learned it from *Brahma*, and played before *Mahadeva*. The Drama consists of three parts, namely *Natya* (the Drama proper), *Nritta* and *Nritya* (Dancing). The art which 'holds the mirror up to nature' by personating different characters, and by representing different costumes and gestures is the dramatic.

Of the dance, as it is now practised in Southern India and in other Hindu Temples of *Tanjore* and *Puri*, it is said that in days of old, *Brahma*, the Grandshire of Humanity, acting up to the request of *Indra*, the Prince of Dieties, extracted the *Natya Veda* out of the four *Vedas*, and presented it to the Sage *Bharata*. The Sages of old designated this *Natya Veda* as the Fifth *Veda*. After having obtained it, *Bharata* gave the first representation of the art before *Mahadeva*.

"Happily, in Southern India, ideas of this kind cannot be said to prevail generally ; proofs to the contrary may be found in the many living musicians who are men of education and poets in their way. Music has almost without interruption flourished there from very remote ages. This can be accounted for by the country having been more under Hindu rule than other parts of India and having suffered perhaps less

from internal commotions. From the study of Sanskrit, which has been maintained amongst the musicians of the courts of *Mysore*, *Tanjore*, and *Travancore*, music has not been left, as in other parts, almost entirely in the hands of ignorant dancing-girls and their attendants." (Capt. Day).

The modern *nautch*-girl dances of India are, I believe, of Persian origin; their spirit is so different from that of our ancient classical dances that we cannot infer that their system of dancing is purely of Indian origin. The *nautch*-girls of the present day, with their so-called artificial grace (if I be allowed to use such an expression) and covered feet, have, in my humble opinion, no true classical grace in them and make a horrible sight; and I think it would not be out of place to mention here, that the present system of our *nautches* has always a very adverse effect on one with a true love for music and of modern ideals.

"Millions of musicians of all grades flourished in the land, and multitudes of professionals were supported by the State, free from all impositions. Their one object in life was to unravel the secret mysteries, and expound the hidden doctrines of the Sacred Art.

"There were no religious rites, ceremonials. forms and observances inside or outside a home in which music did not play an important part. The very existence of the people seemed to depend upon its patience.

"Temples and shrines, and all sacred places, were

thronged with devotees who were all absorbed in that class of music, called "Devotional Music," night and day." (*Begum Fyzee-Rahamin.*) (See Appendix.)

Music having been in more ancient times dedicated almost solely to religious purposes, the dance was likewise practised by persons actuated with religious zeal and warlike enthusiasm, till they were subsequently prostituted by interested performers for the entertainment of the luxurious. Dances being accompanied with song, and the theme of the latter being changed from pious hymns to love ditties the actions of the one were necessarily conformed to the words of the other; this in a short time could not fail, amongst so voluptuous a people as the degenerate sons of India, to be changed into that effeminate, meretricious style in which it is at present. Indeed, the want of morals amongst its professors of both sexes is the primary cause of the present deterioration of this elegant science amongst the Indians. If we consider, however, this branch of music abstractedly, without reverting to any tendency which it might have on the morals of the spectators, it cannot but be allowed, that it is accompanied with much grace; and the *Bhāv*, which regards gesticulation as expressive of poetry, is by expert performers such as would not disgrace a stage-player.

Mr. E. W. Lane, in his "Manners and Customs of the Modern Egyptians," (London, 1860), remarks:—

"The male professional musicians of modern Egypt go by the name of *Alateeyeh*; the professional singing-girls, by that of *'Awalim*. The common dancing-girls

are called *Ghawazee*, who, according to Lane, "are descended from the class of female dancers who amused the Egyptians in the times of the early Pharaohs." Mr. Lane reproduces in his work, "Manners and Customs of the Modern Egyptians," the words and music of the "Call to Prayer" of the *Muezzin*, from the minaret of the Mosque. The *Zikrs*, or religious dances of the Dervishes, have been frequently described by travellers in Turkey, Egypt, and other Eastern countries. The Dervishes assemble in the Mosque, and perform their sacred evolutions to vocal and instrumental music; the latter consisting generally of drums and pipes. The choruses, which are accompanied by those instruments, partake, in some instances, of the character of a short chant, which is several times repeated; in others, they most resemble the Christian hymn-tunes in rhythmical construction. The *Nay*, otherwise called the "Dervish Flute," which is one of the principal instruments accompanying the *Zikr*, consists, according to Lane, of "a simple reed, about eighteen inches in length, seven-eighths of an inch in diameter at the upper extremity, and three-quarters of an inch at the lower. It is pierced with six holes in front, and generally with another hole at the back. The sounds are produced by blowing through a very small aperture of the lips against the edge of the orifice of the tube, and directing the wind chiefly within the tube. By blowing with more or less force, sounds are produced an octave higher or lower. In the hands of a good performer, the *Nay* yields fine mellow tones, but it

requires much practice to sound it well." In his "Travels in Various Countries of Europe, Asia, and Africa," (London, 1810), Mr. E. D. Clark gives an interesting detailed description of the *Zikr*, a performance of which was witnessed by him in a Mosque at *Tophané*, a suburb of Constantinople. "The Egyptians are in the habit of honouring their celebrated Saints by an anniversary birthday festival called *Moolid*. Villoteau witnessed a musical performance at the *Moolid* of *Seyyideh Zeyneb*, a female Saint and a granddaughter of Mahomed the Prophet. The *Fakirs*, a class of Dervishes, executed a religious dance, singing at the same time a short air. The melody was sung by the *monched*, or leader, and the bass part by the whole chorus. The words of the air were simply the phrase *La Ilahi Illulla*.

"A pair of large kettle-drums, called *Nakakeer*, (in the singular, *Nakkarah*), are generally seen in most of the great religious processions connected with pilgrimages, in Cairo. They are both of copper, and similar in form; each about two-thirds of a sphere; but are of unequal dimensions: the flat surface (or face) of the larger is about two feet, or more, in diameter; and that of the latter, nearly a foot and a half. They are placed upon a camel, attached to the fore part of the saddle, upon which the person who beats them rides. The larger is placed on the right.

"Dervishes, in religious processions, and in begging, often make use of a little *Tabla*, or *kettle-drum*, called *Baz*; six or seven inches in diameter; which is

held in the left hand, by a little projection in the centre of the back; and beaten by the right hand, with a short leathern strap, or a stick. They also use cymbals, which are called *Kas*, on similar occasions. The *Baz* is used by the *Musabhir*, to attract attention to his cry in the nights of *Ramadan*. Castanets of brass, called *Sagat*, are used by the public female and male dancers. Each dancer has two pairs of these instruments. They are attached, each by a loop of string, to the thumb and second finger and have a more pleasing sound than castanets of wood or ivory.

“The Egyptians in general are excessively fond of music; and yet they regard the study of this fascinating art (like dancing) as unworthy to employ any portion of the time of a man of sense; and as exercising too powerful an effect upon the passions and leading a man into gaiety, dissipation and vice. Hence it was condemned by the Prophet; but it is used, notwithstanding, even in religious ceremonies, especially by the Dervishes. The Egyptians have very few books on music; and these are not understood by their musicians. The natural liking of the Egyptians for music is shown by their habit of regulating their motions and relieving the dulness of their occupations, in various labours, by songs or chants. Thus do the boatmen, in rowing; the peasants in raising water; porters in carrying heavy weights with poles; men, boys, and girls, in assisting builders, by bringing bricks, stones and mortar and removing rubbish; so also, the sawyers, reapers, and many other labourers.

Though the music of the Egyptians is of a style very difficult for foreigners to acquire or imitate, the children very easily and early attain it. The practice of chanting the *Koran*, which is taught in all their school contributes to increase their natural fondness for music.

"How science was cherished by the Arabs when all the nations of Europe were involved in the grossest ignorance, and how much the former profited by the works of ancient Greek writers, is well known. It appears that they formed the system of music which has prevailed among them for many centuries partly from Greek and partly from Persian and Indian treatises.

"The Natives of Egypt are generally enraptured with the performances of their vocal and instrumental musicians: they applaud with frequent exclamations of "*Allah*" and "God approve thee," "God preserve thy voice" and similar expressions." It was in Egypt that the great Verdi composed his famous opera "*Aida*". Had he been alive to day he would have added another contribution to "*Music of the Spheres*" or burned it wholly for the gratification of the defenders of the modern faith.

I give the following extract from the "*Travels in the East*" of Nicholas II, Emperor of Russia, when Cesarewitch, written by order of His Imperial Majesty by Prince E. Oukhtomsky, (1890-1891):—

"Cairo, November 12.—Through deep and gloomy gates we drive into the citadel (*el-Kala*). The rising

road is broad and well paved. Soon after the barracks of the British troops come in sight, with the cannon of the stranger pointed at the city. Here, too, is a little square among the somewhat crowded buildings, while a little way off to the left lie the ruins of an ancient Mosque, with glazed bricks of a Persian type. To the right is a guard, drawn up to receive the Grand Dukes, with the band playing our National Anthem. Alas! at the beginning of this century, the palace of *Saladin*, famed among the Crusaders, still stood here among the spurs of the *Mokhattam* Range. Now we see here the scarlet uniforms of foreign sentinels and the two slender minarets of the Mosques of *Mohamed Ali* (finished in 1857) rising up into the sky like hands stretched forth in prayer, the Mosque itself (built of yellowish alabaster) shining with blinding brilliancy in the rays of the noontide sun. At the entrance we have to put on slippers over our boots. Coming out of the brilliant sunlight, we suddenly find ourselves in a reign of twilight, within a building somewhat resembling St. Sophia's in Constantinople."

"The *Naubhut* was a band exclusively organised for the dignity and majesty of the kings and noblemen, dead or living, and placed in the gateway of palaces, mansions, mausoleums and tombs of royalty, in recognition of their presence there, living or dead. The custom is still prevalent in India. The *Naubhut* is played eight times during twenty-four hours at an interval of every three hours.

"The kings indulged in it, so did their subjects,



until music study was of vital importance in the very ancient ages. To learn it was compulsory. The youths were taught to sing the Divine praises and prayers and even secular studies were imparted to them in tunes."

In short, the history of the *Mussulmans* of India ever since the introduction of the propagation of *Islam* in India is briefly this:—At the time of the introduction and propagation of Islam in India the Moghul Emperors happened by chance to be *Hanafis*. The people, as a matter of course, in order to gain Imperial favour, followed them in the matter of their costume and religion. This state of things once commenced, continued until European influence interposed.

From the descriptions, however, that have been left by great travellers who have entered it and from the accounts that have been given by Mahomedans themselves, one can form a correct idea of what is to be seen within such holy Shrines.

It is indeed most gratifying that the present Government like our divine Hindu Government, are doing all that is possible in order to foster and promote Oriental learning and in appreciation of the estimation in which the *Vedas* are held by three hundred millions of Hindus committed to their rule. Our Government supplied the funds which enabled Professor Max Muller to give the Christian world a complete edition of the *Rig-Veda* a great work which could not have been accomplished without a large expenditure of money for such an enterprise. For this the

civilised world ought to feel deeply indebted to the British Government. They have established throughout the Country great Universities, Colleges and Schools, where even more attention is given to the study of the Classical Languages of India than to that of the Vernaculars; besides they are doing what they can to preserve from destruction every kind of literary and archæological monument, including important inscriptions and manuscripts. More than this and still more manifestly to their credit, they deal out absolute justice to their multifarious subjects. Government hold the scales with perfect impartiality between peoples of different castes and religions. Each man is allowed to practise his own religion according to the dictates of his own conscience without fear of let, hindrance or molestation. But alas! little has been done towards the progress and advancement of Indian music, excepting perhaps, what was done for the preservation of our sacred music by my revered father, who was proud to place his purse and brains at the lotus feet of the divine Goddess, *Devi Bhagavati Bani Saraswati*; and made every effort to keep afloat Her Divine Art for the benefit of his fellow-countrymen. It is a constant pleasure to me to know that a taste for Hindu music is spreading rapidly among the higher classes of Hindu society. Those who can, are also endeavouring to acquire a knowledge of the music of foreign countries, but in my humble judgment before they do so, it is desirable that they should try to be efficient in the

music of their native land before attempting to play Beethoven's sonatas on the piano. I am convinced that the day is not far distant when the Indian community will discard trash music and will look more to classic music for inspiration. We may still, however, live in hope for the day when musical Academies and Institutions will be established in India, as they have been in Europe, with State aid, without which no art or literature has flourished or can flourish in any country.

The question has been seriously advanced recently : Have these apostles of spiritual leadership, considered that without music there can be no harmony, for music implies harmony? If music be so "unholy," why are dancing and singing allowed within the sacred precincts of the holy Mosques and *Dargas*, which are the memorials of great Saints and where people, both Hindus and Mahomedans, go to worship. We shall be interested to know why these ladies of easy virtue, both Hindu and Mahomedan, are allowed to sing and dance at *Dargas*, which are also regarded as places of worship. I remember having visited a *Darga* at *Chitpore*; I found music and dancing going on; on inquiry I learned that the girl who was singing there, was doing so in order to receive the blessing of the Saint, whom she had come before, previous to her taking up her profession as a public dancing girl.

It is the same as far as I have heard at the great *Darga* at *Ajmere*, which is known as the *Ajmere*,

*Darga Shariff* or "Seat of Worship,"—a not inapt designation, seeing that all classes of people of all nationalities visit the place, notwithstanding that it contains a large number of fanatical firebrands who call themselves *Moulvies*.

I take the liberty of placing the following facts, which I have been able to gather from an important document as well as from a very learned authority, during my residence in the progressive capital of the *Scindia's* dominions, regarding the history of these important Shrines in India. It will be rather interesting for the people of Bengal to know something about these holy Shrines at *Ajmere*, which inspire every soul with unusual reverence from a Prince to a humble tiller of the soil. What a healing spirit of reconciliation breathes from these various monuments and tombs, above which the smiling heavens pour a flood of golden light! It was my pleasure to hear from His late illustrious Highness the *Maharaja Madho Rao Scindia* of *Gwalior* of revered memory, who possessed a lofty spirit and great soul with rich endowments and an eminence of the very highest rank, whose death last year was like a glowing sunset, which led to an outburst of profound sorrow, which arose not only from those who had the privilege of enjoying his personal friendship but from all parts of the British Empire, marking as it did, the glorious end of a glorious reign, that the eternal lights from these Shrines illuminated the hearts of his great ancestors and that of

the *Holkars* of *Indore*; they annually sent offerings of money and other kinds of presents to the Shrines of the great Saints and lavishly spent money in decorating and repairing them.

This ancient city, *Ajmere*, six miles south of *Pushkara* a place of pilgrimage for the Hindus, stands at the foot of a mountain crowned by the fortress of *Taragarh*. The houses are of masonry, magnificently built, and the inhabitants are wealthy. Their number does not exceed thirty thousand. After the cession of the city to the British Government by *Maharaja Scindia*, a Civil Commissioner, Mr. Wilder, was put in charge, and, by good management, it soon became a rival of *Jaipur*. A quarter of the city bears the name of Wilder's *Bazaar*, the architectural uniformity and beauty of which is unequalled in the cities of these parts. *Saiyid Hussain Mashadi* and *Khajah Muinu'd-din Chishti*, the two most celebrated Mahomedan Saints in India, have their eternal repose here. The Shrine of the former is on the top of the *Taragarh* hill, and that of the latter at the bottom of it, adjoining the city. The *Saiyid*, endowed with both spiritual and temporal powers, was Governor of the place for *Kutub-ad-din Ibak*, then Emperor of Delhi, and it was during his government that the *Khajah* arrived and made the place the end of his long journeys, in which until his arrival here, he passed most of his time. Being an accomplished archer, he was in the habit of passing many days without any companion in the wilderness of Persia

and Turkestan, living upon the game killed by his bow and employing his time in contemplation undisturbed by the noisy world. He was born at *Sijistan*, 527 A.H., and departed this life at the age of one hundred and eight. His intimacy with the Governor terminated in a relationship with him, though himself a *Sunni* and the *Saiyid* a *Shiah*. During his sojourn at *Ajmere* he visited Delhi twice. On his second and last trip *Saiyid Wajbu'd-din*, the uncle of the Governor of *Ajmere*, who resided at Delhi, was warned in a dream by his sacred ancestor to give his only daughter in marriage to nobody but the Saint of the time, *Khajah Muinu'd-din*, who, having heard of this, observed that, though the time of his stay in the world was nigh over, yet the offer should not be refused. So the marriage took place, after which he lived for seven years and had several children by his wife.

The large and spacious Mosque near his tomb was built by the Emperor *Jehangir*, 1027 A.H. The Shrine is held in great reverence by all Muslims. The great *Akbar* paid his visit more than once to the tomb from *Agra*, a distance of two hundred and thirty-two miles. He walked all the way on foot out of respect and barefooted when in sight of the sacred place. Many Hindus pay the same respect to the tomb as true believers. Thousands of pilgrims annually come to pay their homage to the tomb. The prayers of some of the supplicants being granted through the medium of the Shrine and their hearts' desire being fulfilled

either by chance or destiny, the effects are attributed to the miraculous aid of the great Saint. The inside of the mausoleum is both magnificent and solemn : the floor is paved with pure marble, the walls nicely latticed, the ceiling beautifully white and smooth. In the centre stands the tomb, covered with very valuable Indian brocade. An oblong square palisade of silver grating is fixed about it, leaving a space of about three feet all round. At the head of the tomb is placed a large silver censer, from which the smoke of the burning incense diffuses its fragrance all over the place. A somewhat higher than usual fee to the warden in attendance procures admittance into the palisade, where the visitor touches the tomb with his right hand, which he kisses with solemnity and retires. Such Shrines are very often frequented by dancing-girls from all parts of India and my information is that no objection has ever been taken by the *Matwali Sahibs* of the Shrines nor by the Moslem community in general, to those members of the fair sex, who are born worshippers and whose purses are ever open to the Shrines, as is generally known and who pay more lavishly than ordinary pilgrims do. Is it to be presumed, then, that the learned *Moulvie Sahibs* are so ignorant of the Holy *Koran* that they allow music in their Shrines simply because of the "almighty dollar" that great object of universal devotion throughout the world; ready money is like Alladin's Lamp the light of which delights their hearts? These should be half humbug with the other half, hypocrisy.

But they are neither, on the contrary they are men of great learning and are rigid followers of Islamism. The Hindu community always entertains the very highest regard and esteem for them. What about the great Shrine at *Secunderabad* and at *Basra Shariff*? Now, however, is the time of all times, for the Pilgrim Fathers to preach at the top of their voice the gospel at *Ajmere* and at other places of worship resting on the tops of the Himalayas, for as Ruskin says: "A painter of Saints must be a Saint himself;" and not amongst people who have the real interest of the Country at heart, though it may sound very musical within the *Purdah* and before people who are all heroes when there is no trouble,—but not outside.

The above facts cannot but lead to the conclusion that music, which the Hindus consider "the sweet perfume of God's breath," is not "unholy" except according to the dicta of those members of the "Holy League."

Ruskin says: "Music, when healthy, is the teacher of perfect order; and when depraved, the teacher of perfect disorder." But it is, indeed, a shameful thing to be the followers of the disciples of the late *Sureemiah* of the North-west and of *Nidhoo Babu* of Bengal. Their songs have no connection with religion and morality. They are aloof from sacred and divine ideals. These songs are in manner worthless, as they impress, no doubt, the mind with vicious thoughts and immoral ideas. They are only loved by that class of



men and women, who have neither regard for their own personal honour nor that of their own country. The above class of men and women consist of dancing-girls and *Ostauds* (Music Teachers). These *Ostauds* and dancing-girls, as far as I am led to believe, are spreading every evil and committing the most atrocious crimes in our motherland.

The male dancers, who are called *Cathacks* are generally fine tall young men from eighteen to twenty-two years of age, they attire themselves in very rich costumes, they execute the very same dances as the *nautchwallis* do, with great agility and grace. It is still a very ridiculous spectacle to see these handsome young fellows balancing themselves to the sound of little bells, *Tablas* (little drums) and the *Saringee* (a kind of string instrument played with a bow) and executing *poses plastiques* with their coloured scarves.

The influence of such things is at present so very great, especially in Lucknow and in the other upper provinces of India, that they can easily lead others to all sorts of evils. They sing their songs in every place of worship, without any compunction. Whenever their voices are heard any one who has any love for melody in Indian music feels the greatest shame. The wicked course of these men should be, therefore, checked and their songs, I am inclined to think, ought to be totally abolished, not only before Shrines but in respectable Indian society as well, by the starting of a systematic campaign against them. Their only motive is

to gain their livelihood, by inducing many young men and girls, to walk in wrong and vicious paths, thus voluntarily corrupting them by teaching them all sorts of indecent songs. Nothing but strict legislative measures can put a stop to this gross vandalism.

If a campaign were to be set on foot to discourage music, what would become of the innumerable poor Mahomedan *Ostauds* and *Cáthácks*, whose only means of livelihood is singing and dancing?

In the Sacred *Koran* and in the *Hadis* it is strictly enjoined, as far as I have been told by my learned Mahomedan friends, that nothing should be done *within* the *Musjid* to interrupt those in prayer; if, however, my information is correct from the *Fatwas* issued by learned *Moulanas*, there is no reference to noises occurring *outside* the *Musjid*.

If Madame Melba were to sing before a Christian Church from the great Handel, or from a setting of Milton's "L'Allegro" or "Home Sweet Home," I hardly think anybody would be so cruel as to make over the great artist to the Police for creating a noise; or if the Blind Fiddler were to play a few bars from one of Beethoven's sonatas, when prayer goes on in a Christian Church, would the assembly led by the Archbishop come down upon the poor man and bury him alive and break up his fiddle; or if a Venus of Phidias and her Adonis were to sit before a Mosque, she clad in a white Indian muslin *sari* which is stained in the fragrant saffron and scented with otto of *Hená* or *Agár*, like a flower her

delicate red lips parted, dyed and perfumed with the *pán*, her cheeks like the lily and the rose, blended in soft harmony, her eyes like the mountain gazelle's, her dimpled chin of perfect mould, a garland of sweet *chamelee* adorning her bosom,—the favoured youth sitting by her side, round whose neck her arms are enfolded as she proudly displays her *missied* pearly teeth glimmering like stars in the darkness, as she sings in a nightingale's voice the famous Persian *ghazae* :—

“Ashvagari dil burda za man (to) jalva numai,  
 “Kajkulahi zar rin kamari (ham) tanga qubai,  
 “Man bavasalash ky rasam in (ast) bas ki barasash,  
 “Khaka shavam razi (ta) basom (man) kafi pai.”

which may be translated :—

“Oh, thief of my heart, eye me not so—shining too brightly  
 “With head dress awry— girdle of gold -boddice bound tightly  
 “When, when shall we meet? Ah, not in life— not till my ashes  
 “Lie strew'd in thy path —kissing thy feet —treading so lightly.”

would both be sent to cool their heels at Alipore as “State Guests?” As a novice in the art of knowledge I have been emboldened to put this question, for which I tender my respectful apologies.

Have the Mosque authorities ever taken any objection to Mahomedan wedding processions passing through the streets with bands playing?

I give still another instance which may not be found uninteresting. In Calcutta during the *Doorga-Pooja*, as in similar other *Pooja* festivals of the Hindus.

the people generally go in procession with music playing, through Nimtolla Street in particular, where there are a Mosque and a Hindu Temple side by side, —*entente cordiale!* In order to perform the Hindu immersion ceremony in the river, the processions naturally have to pass in front of the *Musjid* which stands abutting this road. The immersion ceremony commences from the morning and lasts till a very late hour in the evening; surely all this while there cannot be prayers going on without a break, right on to the midnight hour. It should be mentioned that the immersion ceremony as a rule is at its height in the afternoon from 4 and lasts till 10 or 11 P.M. This practice has been carried on from time immemorial and no objection has been raised from any quarter, asking for the stoppage of music or undue noises.

Further I should like to point out that it is the rigidity of Hindu Law, according to the *Shastras*, that after death, within two or three hours, the corpse must be removed to the burning place from the house, as no dead body can remain in the building till the next sunrise. In such instances the body is followed to the river bank with *Sankirtan* and other religious ceremonies. The whole of the funeral ceremonies of the Hindus, including those required to be observed at cremation, are given in detail in the *Arányáká* of the *Yájur Veda* aphorised by *Baudháyána* and *Bharadvaja* in their *Sutras*, and commented upon by *Sāyana Acharya*, it would, however, be foreign to the subject to enter into it here.

Would it be possible, at such short notice, and in such circumstances, to secure Police "permits" to carry the body along certain routes and to forbear from musical or other ceremonies at certain stated places? It may be that music, like wine and interest on money, is regarded by some as *nápák* or unholy in the Sacred *Koran*, still I cannot refrain from recording the fact that one of our chief claims to glory is that, in spite of all opposition, music prospered during Mahomedan rule in India and will prosper for ever and ever under the kind and gracious patronage of true Moslem rulers of India, especially from those like that illustrious and most noble-hearted Indian Moslem Prince, His Highness, the *Nawab Saheb Bahadur* of *Rampore*, whose exalted position and high character help strongly to make his rule brilliant over his subjects, by holding the balance level between the races and by not playing off one party against another. Hindu and Mahomedan subjects enjoy exactly the same rights; and all regard him as a kind and just ruler. Universal toleration is the ruling principle in his State and I wish to stress the fact, from personal knowledge, that His Highness's influence over his subjects has not been won by the sword but by love and affection. Being within close proximity of *Hurdwar* the seat of Hindu pilgrimages, *Rampore* is very often frequented by Hindu ascetics and they are received with the same honour as the Mahomedan *Mollas* by the great *Rohilla* Chief.

It was my good fortune to enjoy some years ago his princely hospitality, when I was privileged to enter and to pay homage at the great Mosque built at an enormous cost by His Highness. I found several learned *Moulvies* sitting in a dignified and imposing manner reciting sacred stanzas from the Holy *Koran* in sonorous tones. It aroused my curiosity as a Hindu. I asked my guide and friend Colonel *Saidulla Khan Sahib*, one of the Aide-de-Camps to His Highness, a fine courteous, tall *Rohilla* warrior, who was very proud to have once served in a British regiment and had won several decorations for gallantry in expeditions, I asked him whether there was allowed the indiscriminate slaughter of cows on festival occasions and I was astounded to hear from this stalwart soldier in reply that there was no such thing as it was a cheap luxury and served no useful purpose. His Highness always discouraged his subjects to do such deeds of slaughter and the *Durbar* made free gifts of camels instead, as enjoined in the Holy *Koran*. This statement was very proudly corroborated by His Highness when I had the honour of meeting him the same night at dinner. Probably it may not be within the knowledge of members of the Hindu community generally that such is the practice within a great Mahomedan State, about which so much comment and fuss have been made lately by shifty politicians in British-India. He has music in his soul so there is the harmony in his blessed State.

Let us take the case of Benares. There, I know,

is hardly a lane or street where there is not a solitary Mosque or Temple, checkered with sunlight and shadow. These are erected side by side since the days of that treacherous monarch *Aurangzebe*, at whose hands the innocent lives of all his unfortunate brothers perished, amongst whom was Prince *Dara* the lawful heir to the throne, a man liberally educated, he was the first to have the *Upánisháds* translated into Persian and also tried in his *Heajma-ul-Bahrain* to prove that between Islam and Hinduism there was only a difference of expression, not any of faith.

Yet in Benares no objection is raised as to the playing of music in the Temples.

When the historic *Durbars* were held at Delhi massed bands passed before the great *Jumma Musjid*. It was, indeed, a fine sight and the music was splendid. Did any body have the courage to raise a discordant note at the time?

There are many Indian States ruled by Mahomedan and Hindu Princes, who hold sovereignty powers under the sway of the British *Raj*, where the restriction for the stoppage of music in front of *Musjids* at all times, as far as I know, is unknown. Restrictions of this kind have never been thought of.

Take for instance the State of *Mysore* where the Mahomedan rule enabled *Hyder Ali*, a military officer of the State to place himself at its head and to supplant the Hindu family that filled the throne. His reign was one continued scene of warfare. In all the conquests made by *Hyder*, almost all Hindu

institutions were disregarded which eventually turned worse during the reign of *Tippoo*, who became a source of danger, till the historic Mysore War, so triumphantly fought and brought to a glorious termination by that great warrior and astute diplomat the Marquis Cornwallis, whose sacred memory will ever be enshrined reverentially in the grateful hearts of the dejected and weeping Zemindars of Bengal, decided the fate of *Tippoo*. The present ruler of Mysore is a Hindu of Hindus, catholic in his disposition, with an Imperial spirit. His Highness is regarded as a father, from whom all goodness flows, by his subjects for his constitutional rule, which harmonises the dignity of his exalted position with the aspirations of his subjects of all nationalities and creeds, whose State is governed by a Mahomedan *Dewan*, Mr. Ismail Mirza, a man of rare personal qualities and high character, under whom His Highness's subjects both Hindus and Mahomedans enjoy exactly the same rights and privileges as common citizens of the foremost State of India.

In the year 1920 it was my privilege to entertain a certain European Crown Prince at my Villa and His Royal Highness who had visited some of the Indian States before coming to Calcutta, put a very embarrassing question to me. He inquired the reason of the constant communal troubles in British India while people were very happy and contented in States ruled by Indian Princes. His Royal Highness remarked :—"Is it ignorance to rule, or is it tolerance?"



My reply was "tolerance," on the part of a little too much forgiving nation; and I have heard the same remark made by several Ruling Chiefs themselves. And it is high time that the great Lion should be roused from his slumber,—but luckily he is not so fierce as he has been reported to be.

Is it not a fact that during the *Mohurrum* festival martial music, like bursting billows of the ocean, goes on incessantly for twenty-four hours, for two or three days together, has any objection been raised by persons belonging to the Mosques, Temples and *Brahmo Mandirs*, which are undoubtedly public places of worship, to such processions, in full swing passing alike Mosque and Temple with bands playing?

"At the time of my visit *Meshed* was in one of its chronic spasms of religious excitement. The anniversaries of the martyrdom both of *Hasan* and of the holy *Imam* were being commemorated. *Taziehs*, or religious plays, were being acted; the holy places were crowded to suffocation; and beaten *tomtoms* and clamoured invocations made the night hideous. Judging from the noise made, there must have been some particularly holy personage living near my quarters in the British Consulate; and freely did I anathematise this insufferable Saint, as I lay awake at night listening to his long drawn lamentations and plaintive howls." (Lord Curzon's "Persia".)

"When the appointed hour arrived, I presented myself at the mosque, which is situated outside the city walls, not far from the Bab-el-Djuluddin, or

Tanners' Gate. Passing through an open courtyard into the main building, I was received with a dignified salaam by the sheikh, who forthwith led me to a platform or divan at the upper end of the central space. This was surmounted by a ribbed and whitewashed dome, and was separated from two side aisles by rows of marble columns with battered capitals, dating from the Empire of Rome. Between the arches of the roof small and feeble lamps mere lighted wicks floating on dingy oil in cups of coloured glass—ostrich eggs, and gilt balls were suspended from wooden beams. From the cupola in the centre hung a dilapidated chandelier in which flickered a few miserable candles. In one of the side aisles a plastered tomb was visible behind an iron lattice. The mise en scène was unprepossessing and squalid.

“My attention was next turned to the dramatic personae. Upon the floor in the centre beneath the dome sat the musicians, ten or a dozen in number, cross-legged, the chief presiding upon a stool at the head of the circle. I observed no instrument save the *darabookah*, or earthen drum, and a number of tambours, the skins of which, stretched tightly across the frames, gave forth, when struck sharply by the fingers, a hollow and resonant note. The rest of the orchestra was occupied by the chorus. So far no actors were visible. The remainder of the floor, both under the dome and in the aisles, was thickly covered with seated and motionless figures, presenting in the fitful light a weird and fantastic picture. In all there

must have been over a hundred persons, all males, in the mosque.

"Presently the skeikh gave the signal for commencement, and in a moment burst forth the melancholy chant of the Arab voices and the ceaseless droning of the drums. The song was not what we should call singing, but a plaintive and quavering wail, pursued in a certain cadence, now falling to a moan, now terminating in a shriek, but always pitiful, piercing, and inexpressibly sad. The tambours, which were struck like the keyboard of a piano, by the outstretched fingers of the hand, and occasionally, when a louder note was required, by the thumb, kept up a monotonous refrain in the background. From time to time, at moments of greater stress, they were brandished high in the air and beaten with all the force of fingers and thumb combined. Then the noise was imperious and deafening.

"Among the singers, one grizzled and bearded veteran, with a strident and nasal intonation, surpassed his fellows. He observed the time with grotesque inflections of his body; his eyes were fixed and shone with religious zeal.

"The chant proceeded, and the figures of the singers, as they became more and more excited, rocked to and fro. More people poured in at the doorway, and the building was now quite full. I began to wonder whether the musicians were also to be the performers, or when the latter would make their appearance.

"Suddenly a line of four or five Arabs formed itself in front of the entrance on the far side of the orchestra, and exactly opposite the bench on which I was sitting. They joined hands, the right of each clasped in the left of his neighbour, and began a lurching, swaying motion with their bodies and feet. At first they appeared simply to be marking time, first with one foot and then with the other; but the movement was gradually communicated to every member of their bodies; and from the crown of the head to the soles of the feet they were presently keeping time with the music in convulsive jerks and leaps and undulations, the music itself being regulated by the untiring orchestra of the drums.

"This mysterious row of bobbing figures seemed to exercise an irresistible fascination over the spectators. Every moment one or other of these left his place to join its ranks. They pushed their way into the middle, severing the chain for an instant, or joined themselves on to the ends. The older men appeared to have a right to the centre, the boys and children—for there were youngsters present not more than seven or eight years old—were on the wings. Thus the line ever lengthened; originally it consisted of three or four, presently it was ten or twelve, anon it was twenty-five or thirty, and before the self-torturings commenced there were as many as forty human figures stretching right across the building, and all rocking backwards and forwards in grim and ungraceful unison. Even the spectators who kept their places could not resist

the contagion; as they sat there, they unconsciously kept time with their heads and shoulders, and one child swung his little head this way and that with a fury that threatened to separate it from his body.

"Meanwhile the music had been growing in intensity, the orchestra sharing the excitement which they communicated. The drummers beat their tambours with redoubled force, lifting them high above their heads and occasionally, at some extreme pitch, tossing them aloft and catching them again as they fell. Sometimes in the exaltation of frenzy they started spasmodically to their feet and then sank back into their original position. But ever and without a pause continued the insistent accompaniment of the drums.

"And now the oscillating line in front of the doorway for the first time found utterance. As they leaped high on one foot, alternately kicking out the other, as their heads wagged to and fro and their bodies quivered with the muscular strain, they cried aloud in praise of Allah. "La ilaha ill Allah!" (There is no God but Allah)—this was the untiring burden of their strain. And then came "Ya Allah!" (O God), and sometimes "Ya Kahhar!" (O avenging God), "Ya Hakk!" (O just God), while each burst of clamorous appeal culminated in an awful shout of "Ya Hoo!" (O Him).

"The rapidity and vehemence of their gesticulations was now appalling; their heads swung backwards and forwards till their foreheads almost touched

their breasts and their scalps smote against their backs. Sweat poured from their faces; they panted for breath; and the exclamations burst from their mouths in a thick and stertorous murmur. Suddenly, and without warning, the first phase of the zikr ceased, and the actors stood gasping, shaking, and dripping with perspiration.

“After a few seconds’ respite the performance recommenced, and shortly waxed more furious than ever. The worshippers seemed to be gifted with an almost superhuman strength and energy. As they flung themselves to and fro, at one moment their upturned faces gleamed with a sickly polish under the flickering lamps, at the next their turbaned heads all but brushed the floor. Their eyes started from the sockets; the muscles on their necks and the veins on their foreheads stood out like knotted cords. One old man fell out of the ranks breathless, spent, and foaming. His place was taken by another, and the tumultuous orgy went on.”

—(*Tales of Travel by Lord Curzon.*)

It is an awkward doctrine now to advance that music should be stopped before a Mosque for all the twenty-four hours. An absurd proposition and beyond the range of all practical politics! As matters now stand at present the object of the Hindu community is not to create any fresh rights which did not exist, but to protect rights which did exist from time immemorial.

My firm belief is that people who are employing their time and energy to fan the flame of dissension on the present occasion, are doing so because they are very anxious to come to the front with this "religious" cry. All this only serves to accentuate the acerbity of feeling between the two communities and further serves only to harass the Government. The argument, fortunately, is not so convincing to the modern mind, as it would have been, during the Moghul period, when the Country was aflame with the spirit of opposition against tyranny. Since the advent of the English both Hindus and Mahomedans of all sects and those especially possessing education and endowed with wealth and culture, understand thoroughly that India is a *Dar-ul-Islam*, as it is even in the eyes of the uneducated mass. Those who think otherwise and create a religious fight with unbelievers do so in sheer madness and against all sober religious principles. Fortunately for us, we are now living under the great constitutional British Government, whose eternal principles of justice have helped to preserve the sacred trust that has been entrusted to their care, so that the well-established rights of every citizen have been maintained not as to men of a conquered nation but as to equal citizens of the British Empire.

Indeed, the power of Government has restrained them from giving full play to their malevolent feelings. They have not only chafed and foamed and struggled under such salutary restraint but they have played

fantastic tricks before High Heaven. In all the world-wide circle of countries which are under the sway of the British Sovereign, in the great realm of India there are no more loyal subjects to the British Crown, than the Indian people, of many races and nationalities, who pray for the continuance of the prosperity of the British people, for we are convinced that in and through their greatness, the happiness and contentment of our people and our Country will be advanced, where the fragrance of our *Devī Saraswatī's* sweet eternal language will for ever triumphantly flourish, higher than any other spoken language in human creation.

As far as I have been able to ascertain from my Moslem friends I am told that in the *Koran* and the *Hadis* it is not allowed for any true Mussalman to be the murderer of a unbeliever. From my long association with the Mahomedans, who form the majority of my own tenantry, whom I love and hold in my heart of hearts and for whom my ancestors have made liberal grants in land and money for the erection of *Musjids* and encouraged their education and treated them with cordial love and affection, and I am proud to follow their footsteps, I have gathered that an orthodox *Mussulman* thinks it is his first duty to obey God and His Prophet above all other religious and sectarian views. He makes God and His Prophet his sole guide and pays no regard to the words of any religious demagogue, who generally misleads others with false teachings and doctrines. I know *Islam* has



produced thousands of learned men; but no true *Mussulman*, even the very lowest, should think it his duty to follow in the path of such demagogues, imagining that he will at last arrive at the real truth by adopting the particular course advised by such as these. It is only the low *goonda* class of Mahomedans and Hindus that cause disturbance or riot, because their only ostensible means of livelihood is murder and loot. As *Sadi*, the great Persian Poet says: "To treat those kindly who disturb peace is being an enemy to those who love peace," and the soft open hand under the steel glove of the Government is ready to receive these gentlemen as often as occasion demands.

To restore confidence and calm, in my humble opinion, it is better to bend than to break and the matter should be placed in the hands of the two communities for amicable settlement.

The *Statesman* very justly remarks that "the practice of slowing traffic and stopping bands before Churches during the time of Congregational Service is common in almost all countries. It tends to create good feeling." It is indeed gratifying that this opinion is widely held by a very large majority of educated Bengalee gentlemen who have the real interest of the province they belong to at heart. As a matter of courtesy, but not as a matter of *right*, noisy music which would even make the planets to echo which generally accompanies a huge procession may cease to play at prayer-time, when the procession passes by a Mosque, Temple, *Brahmo*

*Mandir* or Christian Church. It is only when views are exchanged and a common understanding is arrived at, that life will become normal once more in Calcutta and Muffasil and the present deplorable state of affairs will cease; although the situation, I must frankly admit, is very sadly complicated by self-interested people, to use the great Napoleon's expression: "Every soldier carries in his knap-sack the *baton* of a Field-Marshal," posing as leaders of communities, which position they can only obtain by adopting the policy which was followed by those illustrious personages like the late *Nawab Sir Abdul Gunny Meah Saheb of Dacca*, *Nawab* the late *Abdul Latif Khan Bahadur Saheb*, the late *Nawab Meer Mahamad Ali Sahib*, *Nawab Buddruddin Hyder*, the late Prince *Ferrook Shah* of the Mysore Family, the late Prince *Jehan Kader Bahadur*, a noble descendant of the Royal House of *Oudh*, the late Prince *Ashgar Ali Dilwarjung* of the Chitpore branch of the most respected *Nizamut* family of *Murshidabad*, the saintly *Nawab Seraj-ul-Islam Sah'eb*, whose devotion to God and whose exemplary high character commanded respect from Mahomedans and Hindus alike, His late illustrious and most respected Highness *Nawab Nazim Hussain Ali Mirza Bahadur* of *Murshidabad* of revered memory, whose *Durbar* was filled with all classes of musicians and whose ancestors were the allies of the British *Raj* and once held ruling powers in Bengal, who helped considerably in the establishment of the British Government

which saved Bengal from the rule of that tyrant monarch, *Siraj*.

These illustrious men were leaders of the great Mahomedan community of Bengal, in its true sense, to whose revered memories the Hindu community of Bengal, still to this day, bow with the deepest veneration. They were all rigid followers of Islamism, combined with wealth, learning and Oriental courtesy, their opinions were based upon the broad principle of equal justice for all. But alas! the present class of politicians, who are captivated by a sense of their own importance and are no doubt, being hypnotised by their own visions, if they could only follow the footsteps of those illustrious dead, their object would be granted, at least to a certain extent. It is monstrous to try to break the happy blending of friendship which has lasted so long, though it may be eminently suitable for the purpose of serving one's own ends with the help of the ignorant masses, for "holy" and "unholy" in this twentieth century appear ridiculous, when the minds of the educated class are aflame with the spirit of European manners and customs, when we are crossing the *Kálápáni* with the greatest vigour and enthusiasm, when Indians "rush in where angels fear to tread" to marry European girls and temporarily become tame and repent at leisure and join club dinners in hospitable London and Calcutta and sup at the Ritz in perfumed Paris and enjoy heterogeneous, tempting *Menus*, when they sing: "Claret is the liquor for boys; port for men; but he who aspires to be a

hero must drink brandy." These politicians could do a world of good to the land of their birth and we would then give them our unqualified admiration. Instead, however, of doing the right thing, they are now cutting a sorry figure and are bringing fusilades of laughter on all sides.

I should think that no sensible and true *Mussulman* can take part in these so-called religious matters. Such a time has come when the noble and liberal intentions of our rulers are steadily stirring the legitimate ambitions of the people by stimulating the exertions of the educated Indians in appointing them to places of trust and responsibility and admitting them to the first dignities of the state. My honest belief is that the real leaders of the Mahomedan community, who are undoubtedly rigid followers of the Prophet, do not preach that all true *Mussulmans* must either kill all unbelievers or burn their houses as some say is enjoined in the *Koran*. Among them I would count Sir *Wasiff Ali Mirza* the present *Nawab Bahadur* of *Murshidabad*, a noble descendant of the great Prophet and the head of an illustrious house, broad-minded and sympathetic, a person of rare personal qualities, for whom the whole of Bengal entertains the very highest regard for his absolutely matchless independent character and judgment; as also Sir *Abdur Rahim*, who once steered the Ship of State with commendable zeal and courage combined with eminent ability, to whom we give our admiration without reserve as also Young *Nawab Habibulla*

of *Dacca*, the worthy representative of a House full of honourable traditions, a young-man full of promise, who manifests a cheerful willingness to serve his Country and is held in cordial love and affection by both the Hindu and Mahomedan communities and is winning golden opinion on all sides by following the noble footsteps of his great ancestors. It would be an act of ingratitude on my part if I were to omit the name of the *Hon'ble Nawab Syed Nawab Ally Chowdhuri*, the present Moslem representative in the Bengal Executive Council, which moulds the destinies of this great Province. He has talents and influence over his own community and is held in high esteem by Mahomedans and Hindus alike. His whole record of life is one of unselfish deeds, for he has walked in the path of whole hearted consecration to God. It is a great pity that he is not at liberty to discuss things unofficially, hence his elevation is a loss to the public but a distinct gain to the Government. Had he been free to be with us to-day, we are confident, this unhappy state of affairs in Bengal would never have taken place in so much turmoil and disorder, for he could have tackled the situation like an eagle catching his prey, as he understands the intricacies of the problem which confronts the peaceful citizens of this province, where cordial good-will and mutual sympathy once reigned supreme, like two doves with silvery wings and which has vanished like a dream. As far as we, the true sons of the soil, can understand, it is not the duty of real

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*Mussulmans* either to raise disturbance or advise others to do so. I am told that it is stated in the Holy *Koran*, like our Sacred *Gita* that this world is merely a dream and a mirage. It is a thousand pities that the Mahomedan mass is not taught the true doctrines of their Holy *Koran*, which I must emphatically say, is nothing but an *Arabic* Geeta. Nominal Mahomedans there are countless, but true believers are very rare indeed. Some pretend to be *Moulvies* amongst innocent villagers and some pretend to be descendants of the great Prophet and raise His standard. The common people naturally follow every pretender and imposter. Whatever may be the result, the common uneducated people lend their ears to such preachings and believe in every idle gossip. They consider it to be *Islam* to raise communal disturbances and to clamour for their own franchise, such privileges in the end being monopolized by "mad *Mollas*" themselves.

As matters stand at present they can only be put right by the healing process of time, if left alone without interference from any quarter. Financial considerations and monetary loss caused by the recent unfortunate communal friction will eventually play an important part in deciding matters and in bringing the two communities which are indissolubly linked together, in perfect harmony once more, for the establishment of mutual sympathy and good-will, such as was before.

Indian music is a divine subject in which both Hindus and Mahomedans were equally interested, it undoubtedly is a common ground in which they can meet each other in fraternal cordiality; and I earnestly hope that Indian music, will serve to cement a happy bond of union, better than politics which generally brings discord between the two nations, so that the people will forget the prejudices and jealousies of caste and creed in attempting to further the grand national cause, on which every Indian has set his heart, established on a constitutional basis. Love and cordial feelings for one another bid us lay our other ambitions aside; we should place ourselves at the service of our Country, our nearest and best duty being to our neighbour.

Music is still cultivated with the greatest vigour possible by both Mahomedan men and women, more, perhaps, than by the Hindus. We Hindus always receive such efforts with cordiality and affection. In order to bring peace and harmony among the two communities it may be possible for us to retie the "Lost Chord" for a few brief moments by stopping all kinds of processional music, whether organised by Hindus or Mahomedans, which require Police "passes," in order to allow the devotee's concentration of mind, while at prayer during the stated five times of prayer as enjoined in the Holy *Koran*. To quote Bacon: "All battle is misunderstanding." I am inclined to believe that brotherly helpfulness is growing by geometrical progression, which strikes my mind as likely to bring

in financial and commercial gain to both communities. Though their past deeds be as scarlet, yet we Hindus are looking forward to a peace federation with a true spirit of cordial affection as nothing is so easy as revenge; but nothing is so great as forgiveness and that such spirit will make such deeds as white as snow. I am confident that with a little readjustment of our "Home Rule," we should get on admirably together, like one soul in two bodies.

The recent Resolution of the Government of Bengal regarding music before Mosques ought to satisfy both communities. By passing such an impartial Resolution they have truly shown disciplinary action of the very highest order and the whole of the Province should feel very grateful to the Government for bringing the matter to such a happy termination.

But music will satisfy the present moment more decisively than anything else, whether it awakens thought or is a summons to action, for it "hath charms to soothe the savage beast" and will ever help to bring all things to a state of pleasing harmony, which is the very purpose the Divine Art has all over creation.

It is a subject of general remark that there is a rapid change taking place in the character of the upper class of Indians. This is rightly so; having achieved intellectual and moral advancement they are beginning to claim their full privileges as British subjects which they can legitimately demand and which cannot be denied. But in regard to the masses who constitute the bulk of the population, I am inclined to think, that



such demands from them if granted, will do more harm than good; for with the slow but certain means of a widely spreading popular system of education, based on Western methods, they have become far from being submissive, which they once were even to their parents and guardians, which is against all Eastern traditions, forgetting their indigenous arts and industries, which was the mainstay of the people in days gone by and are forming a separate race defiant and offensive.

Thus they are becoming a positive danger to their own homes and to their own country. Education if imparted to the masses in our ancient Eastern form will make them better citizens; and the bulk of the people will not remain in the present state of ignorance and debasement, without any respect for the laws and system of good Government, which when more thoroughly understood will lead to the lasting good of our Motherland.

It is preposterous to say that Government who are tied with love and affection to the children of the soil instead of being their protectors and ministers of justice should knowingly have left them to the merciless oppressors; and it is indeed very gratifying to note that our rulers are keenly alive to the present situation. Not long ago, in the House of Lords, Lord Birkenhead made a very comprehensive statement, reviewing the whole situation in India at the present time. He did not hesitate to say that if such communal feelings continued,—which he and others alike deplored—it would

directly retard the granting of a further extension of self-government in India, to which both Houses of Parliament were pledged, on India showing her fitness for these advantages. These words of gold should be treasured by every right-thinking inhabitant of India. If we desire to establish India as an equal partner in the commonwealth of British nations, we must first learn to live on terms of amity with our neighbours. We must qualify ourselves for future usefulness with our guiding compass which directs us towards mutual toleration, which is the secret of contented living so that during the years that are before us we may aid in the good work and become co-labourers with a benovolent Government here that teaches us how to govern together with a generous, mighty people across the ocean. A country at strife with itself is not a country fit to receive more and more of the blessings of Home Rule. His Excellency the Viceroy, who is already earning a name that is fast being endeared by the many peoples of India, deplored with others, the existence of the present communal tension. Lord Irwin went out of his way, as shown in his recent speech, to indicate the lines on which such a reunion of good feeling and concord could be established. His Excellency Sir Hugh Stephenson's remarks, in his Dacca speech, should set at rest the several wild cat theories that the Government desire to fan the flames of discord. In a masterly manner, the Governor has shown that such communal tension is a break on the wheels of Bengal's progress.

The method that is being adopted for bringing about peace and harmony between the two great influential communities of our Country, I must say, with some hesitation, is open to serious question; though certain messengers of peace are working for harmony, who may be possessed with a splendid reserve power behind, they fail to produce the desired effect. It needs no great play of imagination to see that these men are generally the victims of their own prejudices and blow their own trumpets though they may be men whose lives are rich in unselfish service to the Country. Though they may dream of and preach *swaraj* not of the prescribed *khaddar* formula, but of the moderate European tail-coat formula, their supreme ambition at the present moment is to play the part of a "peace-maker" thereby hoping to add another feather in their cap. This opinion has been widely held by the majority of those who have had the great privilege of discussing the question with these "great" men of mark. I have also heard several people say that it is better if these "apostles" who do not know how the other half of the world lives, were kept away from religious politics of which they have a lamentable lack of knowledge and influence in the community they are supposed to represent. But Bengal looks more to the real leaders of the people to hold out the olive branch under the eternal throne of the *Máhádevá* who rules in India as the representative of our august Sovereign, to bring

the friends on the other side to a state of harmony and concord. Bengal weeps to-day for Sir Ashutosh Mukherjee, Mr. Bhupendra Nath Bose and last but not the least Sir Surendra Nath Banerjee—her noble sons who helped to build up the fabric of the Bengalee nation and placed her on a pinnacle of fame and glory not yet reached by any of the sister provinces of India and she more deeply mourns their loss at this critical juncture; she will yet continue to weep for them so long as Bengal and the Bengali nation exist. If a man like the Hon'ble Mr. S. R. Das, a star of the first magnitude of the Viceregal Council who assumes the position as the *true* representative of the best and truest feelings of the whole of the people of Bengal, and is a proof against all blandishments with a mind full of vigorous hopeful uplifting thoughts, or a person like Sir Alexander Muddiman, a large-hearted and clear-eyed man, to whom Bengal owes a deep debt of gratitude for his many eminent services as also for the broad sympathies which he has shown, of whom Bengal feels proud and who know the manners and dealings of both the communities thoroughly well, were to come forward and hold the olive branch of peace, under the banner of the Grand Master of the Star of India, our day of sadness would have long ago been replaced by a ceremony of another character with emotions of joy and happiness over this vexed question, of divine music before divine Mosques.

Burke has said rightly that if the English were driven out of India, they would leave behind them no

memorial worthy of a great nation; no monument of art, science or beneficence; no vestige of their having occupied and ruled over the country; except such traces as the vulture and the tiger leave behind them; and this remark still holds good notwithstanding that the people of England are now expecting to witness the fruits of their labour, obtained not by the dazzling array of hundreds and thousands of bayonets, but by kindlier affections; when people are gradually opening their eyes to their supreme responsibility as true citizen of a great Asiatic Empire. But considering all the circumstances put together it is better for us to be ruled by foreigners from whom we expect better judgment than to be ruled by ignorant sons of the soil.

My appeal is neither to the *Koran* of the great Prophet Mahommed nor to the Institutes of the great *Manu* but to my fellow citizens. I,—as a common citizen,—like a kindred drop that mingles into one belonging to the same Empire, where, like every where else, the law of the living God prevails, to which Governments, no less than individuals are bound to yield obedience, have tried to make an honest endeavour to demonstrate that the policy of mutual toleration is the best policy to adopt in order to preserve harmony and to enjoy peace every where and in every company. We have had several warnings to set our house in order and it would be really a misfortune if by our own foolishness we lose the opportunity and follow the zealous stupidity of persons who are trying

to capture the innermost citadel of the heart and are spending their energies to create discord simply to feather their own nests. This counsel, paradoxical as it may appear in these excited times, if not followed, will result in the inevitable breakdown of the high purpose we so fondly cherish at heart and will be disastrous for India, at a time when England is doing her sacred duty by India by fostering intellect, encouraging agriculture, improving the face of the country, respecting our just rights, regarding virtue and eligibility and not complexion as qualifications for office; and is, moreover, receiving blessings as her just reward from the grateful hearts of my countrymen besides winning the admiration of the whole civilized world.

It does not take long for any man of common intelligence to see through the tunnel laid by the Afghan engineers the most dangerous as well as positively the mischievous Bolshevik propaganda, which is undoubtedly a flagrant violation of all good government and is ruinous to all civilised countries, is spreading, leading to horrible murder and loot, which will bring misery to the people and the country; this, to my belief, is rampant at this moment in India, when a constructive programme has been so nobly inaugurated by the British Government and at a time when the ambition of the people rises highest for the gaining of their legitimate share in the administration of the country.

I shall be extremely distressed if I be misunderstood. With God above, who may in His infinite mercy

yet fulfil all our noblest ambitions, and my countrymen around who are constitutionally fighting for imperishable moral treasures, in order to uphold the highest Aryan traditions under the guidance and administration of a mighty race, I leave it to the impartial and unbiassed judgment of the people of the land. But if it be an offence, then in the Poet's words I say: "If hearty, sorrow be a sufficient ransom for offence, I tender't here."

But India had a glorious past and a still more glorious future is awaiting her, so long as England the upholder of the honour of a fallen nation, stands affectionately by her side and is willing to share the burdens of her sorrows as a partner of the same Empire under one flag and one throne.

May the Giver of all good, grant unto us a happy solution of this problem, so that peace and contentment may reign once more in India, the homeland of the Hindu and Mahomedan alike!

I must conclude :—

" Sing loud ye lucid spheres,

" Ye gales, more briskly play,

" And wake with harmony the drooping meads."

## APPENDIX

Atiya Begum Fyzee Rahamin, a Muslim lady who had spent much of her time and energy in research of Hindu music and doubtless a rigid follower of her own religion who understood the doctrine of the *Koran* records the following in her book. "The Music of India" published in London 1925.

P. C. T.

"Music has existed in Arabia since prehistoric times. At the crossing of the Red Sea, Moses and the Children of Israel sang a hymn of thanks-giving ; and Miriam, the prophetess, Aaron's sister, played on the *Duff* (tambourine) and danced with all her women.

Singing girls and poets sang in assemblies and entertained the listeners. With the advent of Islam women still sang and played.

The singer who acquired great fame after the foundation of Islam, was *Towais* of *Medina*, a slave of *Osman*, son of *Affan*.

*Caliph Omar* (634) was a composer.

*Caliph Osman* (644) was a patron of the great musician *Ibne Surreid*.

*Caliph Ali* (656) and *Caliph Moawiya* (661) were great patrons of music and freely cultivated the art.

*Yazid* (680) was a composer.



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In 687, when *Abu Zobair* was rebuilding the *Kaaba*, he employed masons from Syria and Persia, and they sweetened their labours by singing the songs of their country.

In the eighth century, music had become a necessary adjunct to Arab life.

*Walid I* (705) was a performer on the lute.

*Caliph Abu Abbas* (749) and *Mansur* (754) were great patrons of music, whilst *Mehdi* (775) was not himself a marvellous musician, but all his children were accomplished in the art.

*Ibn Musjah*, a negro slave, listened with rapturous longing, and to acquire efficiency repaired to Syria, where Greek and Roman sciences were imparted, and in further quest travelled to Persia, completed his studies and returned to his country a finished performer.

*Baghdad* had now become the capital of the Arab empire, which stretched from Tartary in the East to Spain in the West. Here were gathered all the finest talent in all Arabia. It was the golden age of Arabian music. Here was held the refined and dazzling court of the son of *Mehdi*, the world-famous *Caliph Haroun Al Rashid* (786), whose name is immortal in Eastern song and story. The unlimited patronage of art and music at his court is on the lips of the Arab minstrel to-day. Schools and colleges set apart for music sprang up throughout the empire.

*Mabed* of *Medina*, introduced female singers in the *harem*.

At Cordova, the capital of Arab Spain, the cultivation of the arts and sciences was carried out on a greater scale than at *Baghdad*. In the reign of *Caliph Hakam I* (796), a famous *Baghdad* musician named *Sarjab* was invited to the Court of Cordova. He was a pupil of the celebrated *Ibrahim* of *Mossoul*. He arrived in Spain in 821, and under the *Caliph's* patronage opened the music school of Cordova, which afterwards became famous for its musicians and theorists. Other music schools were opened at Seville, Granada, Valencia and Toledo.

(1) *Rahavi* was sung from early dawn till sunrise.

(2) *Hosseini* till three hours after sunrise.

## APPENDIX

- (3) *Iraki* till noon.
- (4) *Rasta* at midday.
- (5) *Koochick* three hours before sunset.
- (6) *Busalik* at a little after noon.
- (7) *Ushhak* near sunset.
- (8) *Fangla* for three hours after sunset.
- (9) *Buzurag* follows *Fangla*.
- (10) *Nava* at midnight.
- (11) *Ispahani* follows *Nava*.
- (12) *Hijaz* comes last.

Other names include: *Ben Zeidan*, *Rabbi Enock*, *Rabbi Moses*, *Yadel*, *Moheb*, *Abil*, *Mousali*, the pupil of *Serjab*, and *Abu Bekr Ibn Bajch*, of Granada, who wrote a commentary on Aristotle's "Treatise on Sound," and whose songs were very popular. Then there are *Abdul Mounini* (eleventh century), *Mohammed bin Ahmadel Haddah* (twelfth century), and *Mohammed Shirazi* (thirteenth century). There has been no dearth of musical theorists, and in the fourteenth century all arts and sciences were put forth with considerable vigour, and music specially had quite a revival. The leader of this revival was an Arab of *Baghdad*, named *Safiuddcen Abdel Monim*, whose principal work, the *Schereffige*, was written in the Arabic tongue; the works of *Mohammed Ben Abu Bekr*, *Ben Scerouni*, and *Abdul Khader*, must also be mentioned.

Thus the Greek and Persian element, based on ancient Hindu music, found its way into the heart of the desert Arab, and pouring out its impressive tones, caught the vast empire of the *Caliphs* from *Sindh* to *Spain*."



